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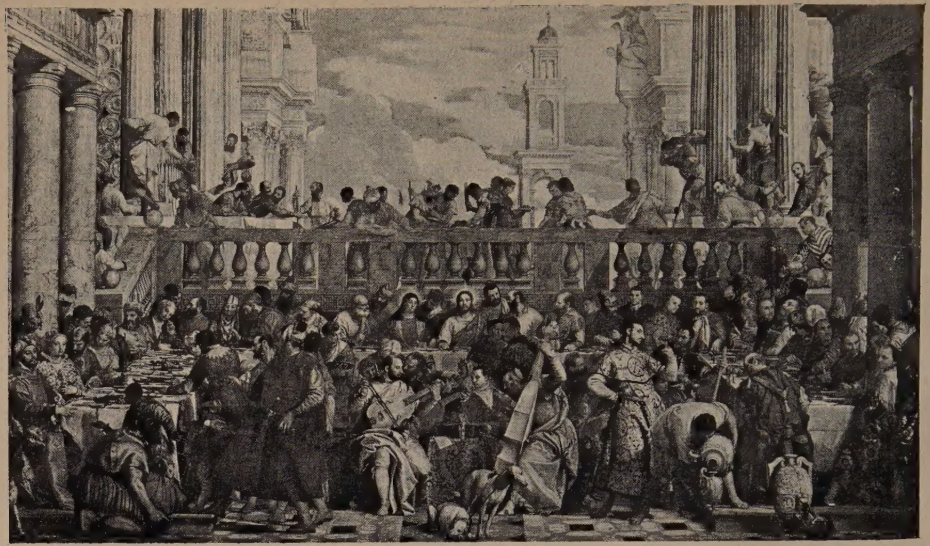

Paul Veronese. The Marriage at Cana

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A SURVEY OF THE EVOLUTION
OF PAINTING WITH REFERENCE TO

THE IMPORTANT PICTURES OF THE LOUVRE

The Characteristics of the Various Schools
The Lives of the Artists
The Significance of the Pictures
The Saints and their Symbols
Art Terms in common use

REVISED EDITION

BY

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PREFACE

The first edition of this work appeared in response to a demand made by certain friends who attended my art lectures in the Musée du Louvre. Preparations for a second edition were being made when war came. But no one thought of art in 1914 while the Long Gallery was serving as a hospital for the wounded. In the two years following the armistice the pictures were rehung, new acquisitions were exhibited; and several alterations were made in attributions.

The present work is brought up to date and is modified to meet the ever increasing demand for art appreciation. It is primarily intended as a readable treatise on painting with the pictures of the Louvre as illustrations. Read at home, therefore, it will be an incentive to gallery study. It is so arranged, however, that it may serve as a guide to the pictures;—either follow the margin, or, better still, look up an artist's name in the Index. The aim of my lectures has always been to quicken an interest in art, and to open the eyes of an art lover to a sympathetic understanding and enjoyment of pictures, so that he will find himself among friends when visiting the other galleries of Europe.

The collection of the Louvre is the largest in the world, and in hanging the pictures the curators have not only observed a classification according to schools but they have also achieved the impossible. By the use of columns, and a nice selection and adjustment of sizes, frames, and colour schemes, they have secured decorative masses well worthy of careful consideration.

My studies have been facilitated by the cordial assistance I have ever received from the authorities of the Louvre. I wish to acknowledge my indebtedness to the Administrators, Curators and Attachés for their courtesies. And I must not forget the kindly services of the guardians, many of whom are "blessés de guerre".

The French are always generous to those who serve art. Justly proud of their own artistic achievements, and the most patriotic people in the world when their soil or their ideal is jeopardized, they yet recognize no distinction of race or of creed in the realms of the intellectual and the aesthetic.

May 9, 1922.

FLORENCE HEYWOOD.

INSTRUCTIONS FOR USE

This book has been written in response to the demand of those who have attended my lectures upon the History of Art as illustrated by the pictures of the Louvre. The object of the lectures was to prepare the visitor for an intelligent appreciation of the galleries of Europe. Names, facts, and criticisms are given as obtained from standard works upon the subject. The material is so arranged that the book may be used in one of three ways :—

(1) By following the numbers in the margin, hurried tourists may use it as a guide to the Louvre. Asteriks indicate the pictures remarkable for their beauty or for their importance in the history of art.

(2) For the more leisurely tourist, it will serve as a book of reference. If a visitor desires information concerning a certain picture, the name of the artist or of a saint mentioned can be found by reference to the Indexes.

(3) The student may employ it as a manual for the study of art history. Reference is made, not only to the paintings and drawings of the Louvre, but to famous pictures of other galleries, copies of many of which may be seen at the Beaux Arts. As an artist's works are grouped together in the text, it may be well to read a chapter in one room, and then visit the other rooms in which hang other works by the same artist.—EXAMPLE : Read Chapter XXV in *Room VIII*, then visit the *Thomy-Thiery* and *Chauchard collections.*

ABBREVIATIONS

Suggestions for Use

The main entrance is by the Porte Denon. The stairway to the right (and the ascenseur) conduct to (2nd floor), XIII, XIV; and (3rd floor), Camondo Collection.

The stairway to the left (ED, Escalier Daru). on which stands the *Victoire de Samathrace*, leads to : (left) III, (opposite) XVI and (right) V, thence to Long Gallery.

Under the Clock Tower are the entrances Henri II and Henri IV, EH II and EH IV (stairways Henri II and IV, ascenseur) leading to (right) I, (left) 1, 2, 3, 4, 5, 6, 7 and (3rd floor) Thomy-Thierry Collection.

I — La Caze Collection (*chiefly French*) head of E H II or via III and II from E D.

II. — Salle Henri II (*French*), adjoining I and III.

III. — Salle des Sept Cheminées (*French*), adjoining II.

IV. — Salon Carré (*Italian*), beyond V and leading to VI.

V. — Salle Duchâtel (*Miscellaneous*), head of E D.

VI. — Grande Galerie, adjoining IV. Divided into bays : A (*Umbrian and Venetian*); B (*Milanese, Florentine, Venetian and late Italian*); C (*Masterpieces*); D (*Spanish*); E (*Flemish*); F (*Dutch*).

VII. — Salle des Sept Mètres (*Primitive Italian*), entered from VI. First door on the right after IV.

VIII. — Salle des Etats (19th C. *French*) adjoining VI and XV.

IX. — (*French Primitives*), adjoining VI and X.

X, XI, XII, XIII (*Early French*), reached from VI and stairway.

XIV. — Salle Mollien (17th C. *French*), adjoining XV and stairway.

XV. — Salle Denon, adjoining VIII, XIV, XVI.
XVI. — Salle Daru (18th C. *French*), head of ED, adjoining XV.
XVII. — Salle Van Dyck, at terminus of VI.
XVIII. — Galerie de Médicis (*Rubens*) XVII.
XIX-XXVI. — (*Flemish, German, Dutch*), surrounding XVIII.
C.C. — Chauchard Collection (*Chiefly Barbizon School*), beyond XVIII.
S. — Schlicting Collection (*Miscellaneous*), beyond C.C.
4, 5, 6, 7, 8, 9 (*French School and Pastels*), 11, 12 (*English*), beyond EH IV.
TT. — Thomy-Thierry Collection (*Late French*), third floor, beyond 7.
B.A. — Beaux Arts (Rue Bonaparte).

In order to facilitate identification the walls are indicated on which hang the pictures : N., north; S., south (*next the Seine*); E., east; W., west; (2), after a number, means hanging high.

Example: VI C S — **Leonardo**, *Monna Lisa*, hangs in the Long Gallery (VI), third bay (C), south side (S).

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CHAPTER I

THE EARLY ART OF FLORENCE AND SIENA

VII
1260 V

The strange, stiff-looking *Madonna* in the Louvre that intrigues many a passing visitor has been ascribed to **Cimabue.** Dante, who had his vision of the Divine Comedy about 1300, speaks of him.

> "O glory of the human powers, how vain!
> I thought Cimabuë to possess the field
> In painting: now is Giotto in request,
> So that the elder glory is concealed."
> Purgatorio, XI, 37. Anderson translation.

And Vasari, that inferior artist who was such a spicy writer, and who has left us his delightful "Lives of the Florentine Painters", tells of an altar-piece painted by Cimabue that was carried in a public procession through the streets to the church of St. Maria Novella.

Yet today critics choose to say that Cimabue never painted. A mosaïcist by the name of Cimabue lived in Florence about 1275; there is documentary evidence to prove this fact. Who painted the three so-called "Cimabue Madonnas"? That is an all-absorbing subject of investigation for present day historical art critics.

VII Our Louvre " Madonna ", whoever painted it, shows a direct descent from Byzantine art. The flesh is olive in tone, the eyes are almond-shaped, the nose and fingers long and narrow, and the folds of the drapery fine and severe, as if wet and draped over the figure. The Madonna, dignified and solemn, has the rigidity and the aloofness that belong to early interpretations of the Mother of Christ, a certain strange mystical serenity that lifts her above human motherhood. In the treatment of the angels, however, appears a new note of freedom. An attempt is made to group them around the throne of the Virgin and to give them individual attitudes. Those below are like the conventional angels found in Rome and Ravenna, those above have their heads inclined and the position of their arms varied. Here we have the birth of naturalness.

The Child, too, has a certain animation and a new wistful expression. He is still, as in all primitive art, fully draped. As art develops, observe how the Child becomes less swathed in clothing until, in the full Renaissance, He is represented nude. The colour shows the influence of mosaïc work, tones being placed in sharp contrast one to another. There is an innovation in the introduction of the red band on the traditional blue robe of the Virgin, however, and the wings of the angels are variegated in hue.

Because of its marked Byzantine characteristics and its decorative qualities many critics give this picture, not to Cimabue, the Florentine, but to some artist of Siena, where Byzantine traditions continued to exercise a strong influence. The early art of Siena is not so well known as the early art of Florence for two reasons. The Sienese artists had no Vasari, as Florence had, to write their lives. The jealousy between the two cities was great, and Vasari

naturally refused to recognise in his " Lives " artists of VII
the rival city. Then, too, Sienese painting, while lovely in itself, had no effect upon the development of art; for its foundation was not based on a search after truth.

Sienese pictures are the product of fervent piety and of a love for pictorial beauty. They gradually evolved from illuminated manuscripts, the Sienese accepting what pleased them in the Byzantine art, rich colouring and a lavish use of gold, and creating picturesque panels by beautifying Byzantine types. Though the pictures remained flat, they became essentially decorative. The characteristic charm of Sienese art, like that of the Japanese, lies in a decorative quality. But it is false to tactile values just as Japanese art is often false to the laws of perspective. Sienese figures are flat; Japanese landscapes only suggest distances. The most important of the early Sienese artists, Guido of Siena, Duccio, Simone Martini (whom Berenson calls the artist of the singing line), and the Lorenzetti, are unfortunately not well represented in the Louvre.

A little Sienese *Madonna*, in the corner, is delicately 1666
lovely, especially in the curving drapery around her face. Contrast the brilliancy of colour with the richer toned *Madonna*, equally charming. The " donors " are purpo- 1620
sely represented as very small to mark their inferiority to the Saints. Donors, or givers, are those who commanded the picture and paid for it; they therefore had themselves introduced as servants of the Madonna. Portrait painting as an art grew out of this religious beginning. The faces, hair, feet, and other details have the beautiful finish of miniatures.

In the small **Simone Martini,** *Christ on the Way* 1383
to Calvary, there is rich colouring, good story telling, and a feeling for decoration.

VII 1 S Above, in the *Presentation in the Temple*, by **Bartolo di Maestro Fredi,** a late artist, but one who preserves early traditions, we find the Sienese characteristics. The gold is used not merely for display, but for decorative purposes. Richly tooled, it is so placed in the picture that it forms effective lines. The Gothic window at the back, broken by the crown of the High Priest, the broad, straight band across his robe, the even line of halos on the saintly personages, the narrow edging on the scrolls of the twisted robes, while not always satisfactory as line, yet serve to emphasize the rich masses of colour in the garments. The architecture framing in the personages is treated in a formal decorative way. As is frequently the case in early art, the less holy persons are separated from the divine by columns.

The art of the primitives was contemporary with Gothic ornament. Hence we frequently find little 67 W religious pictures, as a *Madonna Enthroned*, where the three scenes (forming a *triptych*) are separated from each other by the colonnettes of a Gothic frame. In a small 25 W *diptych* (or two paneled picture), stand St. Peter with his key and St. Paul with his sword.

The face of ST. PETER the Apostle is one easily recognized in art, for it remains substantially the same in all schools. Scenes depicting his life are drawn from the New Testament. He carries the key as symbol of the charge given him by Christ, who made him His representative on earth :

"Thou art Peter, and upon this rock will I build my Church. I will give unto thee the keys of the kingdom of Heaven." — Matthew, 16, 9.

St. Paul can usually be identified by his long beard and high smooth brow. He carries a sword.

52 W A larger *St. Peter*, attributed to Lippo Memmi, holds to the type indicated.

Pictures of the thirteenth and fourteenth centuries were VII
the books of the people. Only the very rich could afford
illuminated manuscripts. The stories depicted often seem
to us today absurd, but it must be remembered that they
were told much as fables are told, to set forth a truth and
improve mankind.

Several small pictures by **Sano di Pietro,** a late
Sienese, are of interest because of their naïve directness
in telling a story. In one panel of the series that narrates
the *Life of St. Jerome*, a lion with a thorn in his foot 1130 W
appears before the monastery. While the other monks
flee, St. Jerome draws out the thorn. In the back-ground
thieves steal a caravan belonging to the monks. To the
right the grateful lion returns in triumph with the captured
donkeys and camels, while the terrified thieves disappear
over the hills. Observe how excellent is the perspective in
several of the other panels, and the atmospheric effect in
the *Dream of St. Jerome*. But remember that Sano was 1128 W
an artist contemporary with the Florentines—Botticelli,
Ghirlandajo, and da Vinci. In colour, in simplicity, and
in the naïve manner of telling a story, the late Sienese
remained essentially primitives.

On the wall opposite is a little picture of *St. Jerome*, 1658 E
interesting for its stories of the Saints. The two youthful
figures are those of Christ and St. John the Baptist,
represented as children of the same age. Observe that,
in different pictures, the age of St. John changes in
relation to that of Christ; often he is a grown man. In
the back-ground is portrayed the Vision of St. Augustine,
a theme common in art.

While walking on the sea-shore, brooding over the difficulty of explaining the Trinity to men, St. Augustine perceived a child scooping water out of the sea with a shell and emptying it into a hole in the sand.

VII "What are you doing, my child", he asked.
"Emptying the sea into this hole", replied the child.
"Impossible!" exclaimed the learned man.
"No more impossible, O Father Augustine, than for you to put the idea of infinity into the minds of men", replied the angel-child, vanishing.

ST. AUGUSTINE, a lawyer of Rome, spent his early life in youthful pleasures, to the grief of his mother, St. Monica, a Christian. He was at length converted by St. Ambrose. The "Te Deum" was composed in honour of St. Augustine's entrance into the Church. He was made Bishop of Hippo, near Carthage, and perished in a siege of the Vandals. The Augustinian order of monks was founded upon his teachings. He is often seen pointing to his great book, "De Civitate Dei", and is sometimes represented with his mother, who was the first Augustinian nun (cf. Scheffer). Because of his learning, he is a favourite saint with scholars and a patron of theologians.

ST. JEROME (cf. Sacchi), the emaciated anchorite, is kneeling in the foreground of the picture. Around him are his symbols : the skull, signifying humility; the stone from the desert where he lived, mortifying the flesh; the lion, and the cardinal's hat. The hat is an interesting anachronism, as the order of cardinals was not established until three centuries after the time of St. Jerome.

JEROME was a lawyer of Rome, leading a life of pleasure. After his baptism he went into the Far East, to visit the scenes of the life of Christ. He spent four years in penance and study. In early life he had been an assiduous Latin student and a love for the classics persisted. One day he thought he heard a voice saying, "Thou a Christian? Thou art a Ciceronian!" He set himself to studying Hebrew and prepared the Vulgate, or Latin translation of the Bible, which he is often represented as carrying in his hand. For this contribution to Christianity he was awarded the cardinal's hat. He spent three years in Rome, preaching against luxury, and then returned to Bethlehem. He is supposed to have visited St. Anthony, the Hermit, when in the East, and to have introduced monachism into Italy. Until the time of Benedict, in the fifth century, when a regular order of monks was founded, religious

zealots lived solitary lives, indifferent to all social obligations and as a rule despising learning. Later, the order of the Jeronymites took St. Jerome as their patron. Their churches, strangely enough, are remarkable for their splendour. The Escorial, in Spain, was built by that order. St. Jerome is a patron of theologians. VII

Opposite, and half-way down the hall, is *The Entrance of Heracletus into Jerusalem*, another story-telling picture of great interest. —W

The Emperor, barefooted and clad only in his shirt, is carrying the true cross humbly into Jerusalem. Having rescued the cross from the king of Persia in the seventh century, he returned in triumphant pomp. But the gate of the city swung to and an angel rebuked him for trying to enter proudly that gate through which his Lord had passed in suffering.

The picture is ascribed to Stephano da Ponte, a Florentine.

While the Sienese enjoyed telling their religious stories naïvely, with simple faith and pious sentiment, and were satisfied with decorative beauty, the Florentines were seeking after truth. They endeavoured to portray things as they saw them. Giotto was the first to give the maxim : " Follow nature. " The painters were indebted to the sculptors. At that time the Pisani, Giovanni and Nicolo, were attempting to free sculpture from the archaic stiffness of the Middle Ages, the latter drawing inspiration from the antique, the former copying the life around him. In architecture even the decorations of the capitals of columns had changed. Conventional types had given place to the portrayal of natural foliage. In the thirteenth Century throughout Europe there was a breaking away from all the stereotyped forms of the day.

At this auspicious moment ST. FRANCIS OF ASSISI and St. Dominic of Castille came into the world to react

VII against the oligarchical tyranny of a degenerate Church and unconsciously to supply art with a series of new stories that had to be treated in a new way. In their attempt to lead Christianity back to the simplicity of Christ's teachings, St. Francis and St. Dominic founded the Mendicant Friars. Instead of retiring from the world as hermits and monks had done for solitude and prayer, the Franciscans and Dominicans, living together in brotherhoods, devoted their lives to the betterment of their fellow-men.

The city of Assisi, on a foot hill of the Apennines, lies to the south-east of Florence on the way to Rome. It was here that Francesco (or Francis), the son of a wealthy silk-merchant, a lover of gay apparel and merry living, renounced the world at the age of twenty-five. A grievous sickness had followed upon a year's imprisonment in the rival city of Perugia, and Francis, softened by his sufferings, was merciful to the poor, at one time taking off his own rich dress to give it to a beggar. It is related that in a dream Christ appeared, saying, "Francis, repair my Church, which falleth into ruin." And, not understanding, Francis took his father's merchandise, sold it, and gave the money to the priests. Pursued by his father's wrath, he fled, only returning when ragged and worn by hunger. His father led him to a holy Bishop for reproof, but Francis, casting himself on his knees before the Bishop, tore off his garments and flung them to his father, declaring that hereafter he would acknowledge no father but his Heavenly Father, and that he would subsist by begging alms. The Bishop covered him with a coarse garment, and the habit of the order became a rough gray tunic with loose sleeves, hence the name "Gray Friars". Later the robe was changed to brown and girded in with a cord. The life of St. Francis, until his death in 1228, was one of renunciation and humility. In imitation of the Apostles he and his followers took the vow of absolute poverty; hence the poetic allegory of St. Francis's marriage with the lady Poverty. Gentle and poetic by nature, the influence of St. Francis upon the hard brutality of those times was tremendous. His teachings spread with enthusiasm throughout Europe, and artists were called upon to reproduce the story of his life, for the art of those days was the literature of the masses. The sensitive Saint

taught mercy and sympathy towards dumb creatures. When VII
wandering over the Umbrian hills he was wont to sing fervently,
praising God for the night, his mother; for the earth, his sister;
for the sun, for the moon, for wind, for water, for jocund fire,
for the pretty flowers, for the blessed dumb creatures, for all his
brethren in the Lord.

Wherever a saint is seen with red marks on his hands and feet,
he may be identified as St. Francis. For it is recounted that in
one of his long ecstasies St. Francis beheld Christ as a seraph,
six-winged, red-feathered. As he brooded upon the mystery of
the Passion, Christ impressed upon him the stigmata, or wounds
which he had received in the crucifixion.

The greatest of the churches built in honour of the Saint is the famous one at Assisi, a monument raised to his memory shortly after his death. Giotto executed some of the most interesting frescoes in the church.

Vasari asserts that Giotto painted a *St. Francis* 1312 W
receiving the Stigmata for a church in Pisa. Now the Louvre *St. Francis* comes from Pisa. However, Venturi and other eminent critics insist that it is but a copy of the St. Francis in the church at Assisi. Certainly here we have Giotto's desire for truth. Observe the way in which the rays cross, in order that the wounds from each member may reach the corresponding member of the saint.

Giotto is indeed the first great realist. Many of his contemporaries have left pictures as pleasing as his in composition and in colour, but his work has what Berenson calls " tactile values, " an excellent expression to explain the sense of touch which his pictures produce. Where the cuffs encircle the wrist, fingers can be slipped up the sleeve and run around the arm. Take hold of the folds of the robe where it is girded in at the waist. The goods exists in space. Notice the easy and expressive attitude of the Saint and the look of awe and reverence on his face. In the *predella*, or base of

VII the picture, are three more scenes from his life : (1) Pope Innocent III. is told in a dream by St. Peter that St. Francis will uphold the falling Church (notice how quaintly the fact is symbolized) ; (2) The Pope grants a charter to St. Francis and his followers; (3) St. Francis preaches to the birds. One brother is distinctly behind the other. It is this sense of reality which Giotto imparts to his figures that places him among the great masters.

In early pictures the introduction of architecture and landscape is merely to furnish symbols that aid the understanding. Giotto was hampered by a faulty knowledge of perspective, for its laws had not yet been developed; but he doubtless could have treated the subject better than he has done here had he so desired. His aim was merely to tell the story truthfully. Observe the Madonna and Child in the lunette above the door of the church. After the sharp controversy of the fifth century between those who believed in the Divinity of Christ and those who held Him to be merely a spiritual teacher, the Madonna was adopted as the symbol of the orthodox Catholic Christian faith. And just as a cross was used to identify a Christian edifice, so the figure of the Madonna was placed on or in a church to indicate the creed. Out of this symbolical use grew up the importance of the Madonna in art. She was first painted alone, then with the Child, and later with saints and donors.

Vasari says that Cimabue discovered **Giotto** on a hillside tracing with a sharp stone the outline of a sheep, and that, appreciating the boy's genius, he took him to his studio.

The year 1300 is given as an ideal date for Dante's revelation of the "Divine Comedy", and, as Giotto was a personal friend of the great poet, of whom he has

left a portrait on the wall of the Bargello in Florence, VII
we may accept the commencement of the fourteenth century as the beginning of modern art. Boccacio calls Giotto :

"One of the glories of Florence, he who brought to light again an art buried for many centuries and painted so wonderfully that his pictures cannot be called likenesses, for they are identical with the life for which people mistook them."

A *predella* in four scenes, brilliant in colour, expresses 1302 V
movement in the figure with the violin, in that of Salome dancing, and in Herodias, who shrinks back as she receives the head of John the Baptist. It is possibly by **Taddeo Gaddi,** a pupil of Giotto, and repeats a Giotto theme.

While Giotto lived, Taddeo's work was marked by vitality; but as soon as the master was gone, Taddeo and the multitude of Giotto's other followers (called the " Giotteschi ") set up the precepts of the master and his pictures to be slavishly copied. They forgot Giotto's primary rule : — " Observe for yourself " and they merely repeated Giotto's figures and subjects. For one hundred years art was sterile. There was danger that it would fall again into the formalism of the Byzantine era.

In an *Annunciation,* by **Bernado Daddi,** the 1301 W
anatomy is poor, for the Virgin is neither seated nor standing. The colour, however, is decorative. The introduction of the second angel is unusual.

GABRIEL, the Archangel of the Annunciation, usually appears alone bearing the Divine message, when, as emblem of the purity of his mission, he carries the lily.

VII
17 W The *Birth of St. John the Baptist* interestingly portrays the furnishings and the life of the fourteenth century and shows the beginning of secular scenes. The Virgin, identified by her star, holds the little St. John. The Christ is not yet born. Elizabeth, the mother of John, is about to receive nourishment, a homely and effective touch. An old woman, perhaps Anne, the mother of the Virgin, quaintly offers a flower to the new-born child, who precociously stretches forth his hand to accept it.

The next great step in the evolution of painting was made about a hundred years after Giotto by **Massaccio** who, unfortunately, is not represented in the Louvre. Before his nude figures in the Brancacci Chapel of the Carmine, Florence, Raphael and Michel Angelo sat down to copy. A pupil of Masolino, he studied perspective with the architect Brunelleschi, modelling with the sculptor Donatello, and mathematics with Manetti and, though he died at the age of twenty-eight, he left the impress of his genius on the art of Italy.

272 W Here, in a series of *portraits* by **Paolo Uccello,** are Giotto; Little Donatello, the beloved sculptor; Brunelleschi, who designed the dome of the Florence Cathedral,—a dome which Michel Angelo said he could enlarge for St. Peter's, but not improve upon;—and Manetti, the mathematician.

273 W Uccello's *Battle Scene*, beautifully decorative, has suffered from repainting, but it admirably shows Uccello's zealous attention to perspective. The horses may appear somewhat wooden, and the whole may give the ludicrous impression of having been drawn by a child. But observe the difficulties to be overcome. The rearing palfrey, with his head violenty turned, offers an interesting problem in foreshortening. See how the feet of the

horses take their relative position on the ground and how VII
the lines of the trappings converge. There is the consciousness of a mêlée, of more horses existing in the back-ground. Uccello, one of the most important of the scientific artists, devoted his life to solving the problem of perspective. Late at night, when his sleepy wife admonished him, he would reply : " Ah, what a sweet thing is perspective! "

In a triptych (above) is another group of *Saints*, by 1348
Don Lorenzo Monaco. ST. LAURENCE is enthroned in honour, indicating that the picture was probably painted for a chapel dedicated to that saint. Local saints were frequently enthroned as a mark of special esteem.

LAURENCE, a Christian martyr of the third century, had been made archdeacon by Sixtus II and given the care of the treasury of the Church. After Sixtus had been denounced and put to death, Laurence, doing as he had been bidden, sold the treasures of the church, and gave to the poor. When the persecuting Prefect demanded to know what had become of the riches, he was shown the poor. Thinking that St. Laurence mocked him, he had him roasted alive on a gridiron, which is his usual symbol. He is here enthroned upon it. He frequently carries the palm, symbol of martyrdom; or a vessel filled with money; or, dressed (as here) in deacon's robes, swings the censer, emblem of his office. The Romans relate that when the body of St. Stephan was brought to Rome for burial and placed in the sepulchre with St. Laurence, the latter moved to the left to give the place of honour to the first Christian martyr.

The Saint to the left is St. Agnes with her lamb, the one to the right, St. Margaret, who carries the cross with which she overcame the dragon.

The diptych, *Christ in the Garden of Olives* and *The* 1348
Holy Women Before the Sepulchre, is also by Don Lorenzo, revealing him at his best. The colour is

VII exquisitely mellow. The manner of grouping shows originality in concentration.

SUGGESTED READING

Sabatier.....	*Saint-François d'Assise.*
Vasari.....	*Lives of the Florentine Painters.*
Jameson.....	*Legends of the Saints.*
»	» » *Monastic Orders.*
»	» » *Madonna.*
Ruskin.....	*Mornings in Florence.*
Perkins.....	*Giotto.*
Heywood and Olcott.....	*Guide to Siena.*

CHAPTER II

THE EPOCH OF COSIMO DE MEDICI

For many years the luminous *Coronation of the Virgin*, by **Fra Angelico,** was stored in the basement of the Louvre, marked " chalk-drawing. " To-day, one of the most valuable of the primitives, it is given a place of honour. The pure, delicate colouring seems to have been painted with the juice of freshly crushed flowers rather than with paint, and the circles, straight lines, and scrolls interplay to form a fascinating pattern. Fra Giovanni da Fiesole (or brother Angelico, the pious follower of St. Dominic), is one of the gentlest figures among the Italian painters, an artist deeply imbued with the sanctity of his vocation. He never lifted his brush, so the story goes, without a prayer, and, having followed the divine inspiration, never retouched. When he painted a crucifix the tears rolled down his cheeks. In San Marco, where he spent the greater part of his peaceful life, and in the Museums of Florence, are found his celestial visions, his exquisite angels. There are several, in his *Coronation*, robed in gold-starred garments, blue and rose coloured, and sounding their musical instruments in joyful praise. Pure blues and delicate pinks were colours especially affected by Fra Angelico. The figure of Mary, kneeling in dignity and yet all humility, is one of the loveliest in

VII
1290

VII art. Notice the inclination of the head, the purity of the cameo-like face, the delicate flowing lines of the drapery. The curve of the gold halo continues in a flowing golden line down the garment's edge, and other flowing golden lines border the robe of the Christ. These lines are of great importance in the composition, for they attract attention to the important personages. Fra Angelico largely builds up his pattern with geometric figures, reserving his flowing curves for emphasis. The lines of the steps are horizontal, those of the canopy perpendicular, and of the attendant saints only slightly flowing and suggesting the perpendicular, while the haloes of the saints are circles that swing through the picture, making a series of golden rings. Truth is sacrificed to an amusing degree. Mary Magdalene looks straight through her halo and St. Cecilia has hers plastered on her cheek.

The adoring Saints kneeling at the foot of the richly coloured marble steps are Mary Magdalene, in red, with yellow flowing hair, holding an alabaster box; behind her, in blue, probably St. Cecilia, with her crown of roses, though without her musical instrument. St. Catherine has her wheel; St. Agnes her lamb; St. Ursule her arrow. Just above St. Catherine is St. Laurence, his hand resting on his gridiron; behind him, in black gown, a bloody mark on his head, stands St. Peter Martyr. In the foreground, his back toward us, is St. Zenobius, Bishop of Florence. The figure next to him is probably St. Mark, as Fra Angelico served in the convent of St. Marco. The Saint in black, with a book shedding rays of light, is St. Thomas Aquinas; the King, with a crown of French fleurs-de-lis, St. Louis; above, in white robe with black mantle, is St. Dominic himself, recognisable by the star in his aureole; he carries his lily in his hand.

Cimabue
The Madonna with Angels

Ghirlandajo
The Visitation

Giotto
St. Francis receiving the Stigmata

Sandro Botticelli
The Madonna and Child

Fra Angelico
The Coronation of the Virgin

Fra Filippo Lippi
The Madonna Enthroned

Is this familiar face next to the Bishop that of St. Do- VII
minic's rival, St. Francis? If so he is carefully protected by a Dominican robe.

The three Dominicans constantly recurring in art are St Dominic, St Thomas Aquinas and St Peter Martyr. They always wear the Dominican habit, the white gown with the black mantle — white signifying purity of life, black, mortification and penance. ST DOMINIC, a Spaniard by birth, having early shown signs of unusual piety and great eloquence, assumed the habit of the order of St Augustine. He accompanied the Spanish bishop on a royal mission to France to complete negotiations for a marriage with the French princess; and when in the South of France, being stirred by the religious controversies waged between Catholics and Albigenses, he organised a brotherhood to go about preaching and converting heretics. His institution of the rosary at this time did much to excite enthusiasm. Under papal authority he went through Europe preaching and founding convents, the chief of which was in Bologna where he made his residence. Because the Dominicans were great preachers, their Churches were built without transepts, the nave long and narrow. in order that all might hear and see. It was St Dominic, a gifted man, but a jealous enthusiast, who founded the Inquisition.

In the *predella* are scenes from the life of St. Dominic. Many of the figures are very fine and the faces, while of exquisite finish, are expressive.

(1) He supports the Church (cf. Giotto's similar representation of St Francis); (2) In an arcade St Peter and St Paul offer him divine inspiration in spreading the Gospel; (3) He restores to life a child that has been crushed by a horse; (4) He burns the books of the heretics, a scene relating to an incident of the period when he was preaching in the South of France. His book, together with those of the heretics, was thrown into a fire. The books of the heretics were consumed, his own leaped three times from the flames unharmed; (5) St Dominic and his brothers are served at table by angels, exquisite celestial beings in Fra Angelico's best manner; (6) He delivers his last words:

"Have charity, observe humility, pratice voluntary poverty."

VII 1294 N A little *Angel at Prayer* (to the left) is a gracious creation, probably an angel of the Annunciation from an alterpiece.

1293 N To the right is *The Martyrdom of SS. Cosimo and Damian*, exquisite in clarity of colour. The charming landscape, with its fir trees and impressive castle against a cloudy sky, and the delicate and very lovely figures, are scarcely in keeping with the gruesome subject. Yet note how Angelico keys to the theme by the use of much red. The pattern is again remarkable. Observe how the little kneeling figure is made the centre of the composition. The halo, the V shaped notes, and the straight drapery are isolated by the expanse of greensward. A little to his right is a point from which flow many lines, along the roadway in front and up the hill-slopes behind. The perpendicular cypresses effectively cut the rhythm of the coloured hills, and the swallow-tailed battlements trace an interesting skyline against white clouds. Even the windows of the castle are so many accents in the admirable design, as is also the oval shield framing the soldier on the left. The flower-starred field, introduced by Fra Angelico, is frequently found in his followers.

1294 W In the tiny picture (half way down the hall), a *Risen Christ*, the face of the Christ is painted with the miniature touch that Angelico adopts in his small works. But the figure of the Christ is stately and the arrangement of the folds and the colour notes have breadth and majesty.

Later, the hall outside Room VII should be visited 1294 N where there is a *Crucifixion* by Fra Angelico, unfortunately badly repainted with too dark a background. Above the cross are seen the letters " I. N. R. I. ", representing the words which Pilate ordered placed there :

" Jesus of Nazareth, King of the Jews " (Rex Judœorum). VII

Fra Angelico stands a figure apart in the history of art, a backward current in the onward movement of realistic expression. A dreamer of beatific visions, a painter of the glad, sweet joy of the blessed, his work in sentiment is more akin to the delicate panels of the Sienese than to that of the Florentines. His own pupil, Benozzo Gozzoli, while for a time influenced by the enamel-like faces in his master's pictures, nevertheless owed more to the vitality of Fra Filippo than to Angelico.

Fra Filippo Lippi, the merry rascal who, from Vasari down, has interested chroniclers and poets, was a direct contrast to his contemporary, the gentle, retired Fra Angelico. The son of a butcher, Filippo was taken into the Church at the age of eight, and, until 1431, when he was twenty-five, he lived with his Carmelite brothers in the Church of the Carmine. There he doubtless assisted Massaccio in his frescoes. The brothers had but little influence over the hot-blooded young priest who, by innumerable escapades disgraced the holy order, and they were compelled to let him go his own way in the world. But they were proud of his genius and fond of him, so they allowed him to continue signing his name " Fra Filippo. " Even in the world it was difficult to keep the restless artist at his work. Vasari tells of a commission that the artist had promised to fulfil for Cosimo de Medici, the Medici known as the Father of his Country. There seemed to be little likelihood of the fresco ever being finished, and Cosimo therefore had him locked in the apartment. At night Fra Filippo knotted his sheets together and made off to join his companions. The friar was constantly getting into disgraceful scrapes, from which he was delivered by his tolerant patrons, the Medicis,

VII who forgave his bad habits, habits unscrupulous even in matters of money. He was over fifty when he eloped with one of the novices of a convent where he was engaged in painting a Madonna. His son became the painter Filippino Lippi. It was the joy of mere existence that stirred Fra Filippo, and his greatest contribution to art was the introduction of the human element.

> " I am poor brother Lippi by your leave.
> You need not clap your torches to my face.
> Zooks, what's to blame! you think you see a monk
> — And I' ve been three weeks shut within my mew
> Apainting for the great man, saints and saints.
> —And a face looked up—Zooks, sirs, flesh and blood,
> That's all I'm made of! Into shreds it went
> Curtain and counterpane and coverlet....
> ... " we' re made so that we love
> First when we see them painted things we' ve passed
> Perhaps a hundred times, nor cared to see.
> God uses us to help each other so,
> Lending our minds out. "
>
> Browning.

1344 E In his *Madonna Enthroned* we have sympathetic, lovable figures, figures warm with life. The Madonna, while far removed from a celestial vision, is lovely in her very humanness. The baby is a plump, happy infant, whose counterpart existed in many Italian homes. One foot rests in a scarf flung round the mother's shoulders, thus giving him an attitude of lightness and ease. How human is the little fellow on the left, chin in hand. Observe the lovely boy angel, the naturalness of his position, one knee slightly turned, a pose much affected by Fra Filippo, and later borrowed by Burne-Jones. The head, whose chin rests on the balustrade in the background, is said to be that of the Fra himself. The two solidly drawn ecclesiasts kneeling are probably the donors. The

picture was painted in the early part of the Fra's career, VII
about 1440, yet we have here already the typical Madonna face that characterizes all of Lippi's work, perhaps a little less sweetly mournful than later. It is interesting to note that Fra Filippo, instead of using for his type the face of the woman he loved, painted this ideal face years before he met Lucrezia Buti, and then evidently selected her from the other sisters of the convent to serve as his model because she fulfilled his ideal. Once having found her, he carried her off intending to keep her for his own, but she and her sister (who had fled with her to Lippi's home) were compelled two years later to re-enter the convent. They again escaped and returned to the friar, and, on the intercession of Cosimo de Medici, the Fra and Lucrezia were pronounced man and wife by the Pope—an interesting sidelight on the customs of the times.

Filippino Lippi, their son, was born when Filippo was over fifty, and studied with Botticelli, the pupil of Filippo Lippi. In art therefore he is the contemporary of the second generation of painters who followed his father.

The Nativity, now attributed to the School of Pesellino, 1343 I
was formerly given to Lippi. The workmanship is not like that of Lippi, but there are portions quite in his spirit. Notice the landscape to the left, the shepherd piping joyously, the dog and the realistic sheep. The angels make some pretence at soaring. The baby, who, according to the symbolic convention, should point to the word in his mouth which he has come to preach, is sucking his finger as any happy baby might do. There are interesting symbols in the picture. The fragments of wall indicate a ruined temple and signify the downfall of paganism before approaching Christianity. Lizards, emblem of sin, crawl on the decaying stones, while a bird, typifying the soul,

VII heralds the joyous new birth. The introduction of the animals is due to the proverb mentioned by St. Jerome :

" The ox knoweth His owner and the ass His master's crib. "

And in Habakkuk, iii., 4, 18, it was prophesied :

" He shall lie down between the ox and the ass. "

The star on Mary's shoulder signifies her name, the Hebrew Miriam. Her dress is red for passion; her mantle blue, for constancy; her veil white, a crown of purity.

Observe in these pictures the progress of the halo from the solid gold band of Cimabue. Through the more ornate and decorative halo of Fra Angelico, we come to the delicate film correctly placed by Fra Filippo and his contemporaries. In later pictures we shall often see merely a gold circle, and in the " Madonna of the Rocks " it has disappeared.

Only a few pictures by **Pesellino,** an artist who painted predellas for his master, Fra Filippo Lippi, and also for Fra Angelico, have been preserved. In the
414 W corner is a rare little *predella.* SS. Cosimo and Damian are seen placing the leg of a dead Moor on a live Christian. In the other half of the picture St. Francis receives the Stigmata. The figures are admirably drawn. Note the gloomy landscape and compare with Giotto.

1294 E Opposite is a *Madonna Enthroned,* formerly given to Fra Angelico, and now attributed to the school of Angelico. It has one of the loveliest Renaissance frames in the Louvre, with figures of saints in the panels. The coat of arms of the Medicis appears on either side of the predella, thus indicating that the picture was painted for them. Here are the famous pills, symbol of their prosperity, and derived from their patrons, Sts. Cosimo and

Damian, who are seen above in physician's garb carrying VII
pens and surgeon's boxes. On the right is another Florentine patron saint, the emaciated John the Baptist in camel's hair garment. St. Jerome is recognizable by his lion and his cardinal's hat and St. Francis by his stigmata. The gridiron of St. Laurence is almost hidden by his robe. In the predella are episodes from the life of St. Jerome. The face of the Virgin has the smooth finish of Angelico. Here also are the flower-starred fields and the cypress trees, which, with the hedges of fruits and flowers, become marked characteristics of the Florentine School. The Virgin too has the delicate Florentine face and wears the usual gauzy head-dress of that epoch.

Benozzo Gozzoli, a pupil and assistant of Fra Angelico and a follower of Fra Filippo, is an artist much inferior to both, but he has a quaint charm all his own, a charm which unfortunately is not shown in the pictures of the Louvre. He is the most vivacious illustrator of the fifteenth century. His best work is in the Riccardi Palace, Florence, where the "Adoration of the Magi" is represented in pictorial scenes full of the splendid pomp and court pageantry of the Middle Ages. Gozzoli at one time worked with Ghiberti, the sculptor, on the Baptistry doors, and absorbed from him a love for landscapes and pictorial effects.

In his *Glorification of St. Thomas Aquinas* (an 1319
apotheosis of scholasticism) is seen the influence of the classics upon churchmen of the fifteenth century. St. Thomas, holding his book which sheds rays of light, is enthroned in honour. On either side stand Aristotle and Plato, heathen philosophers, grouped here with a Christian divine. Guillaume de St. Amour, a vanquished heretic, lies prostrate at his feet. Below, Pope Alexander IV.

VII presides over the council of Agnani. Above, in glory, is the Father with a scroll : " Thomas has well spoken of me. " Moses is recognizable by the tables of the law and by his horns, symbol of the rays of light that shone from his head. Opposite is St. Paul with the sword. The Four Evangelists are indicated by their four emblems : Mark, by his lion, always winged, symbol of strength in the Church; Luke, by his ox, for priestly sacrifice; Matthew, by his angel, denoting the human interest; John, by his eagle, significant of the spirit that penetrated into the higher, rarer region of Christ's spirituality. Observe that here John is represented as an old man with white beard, a conception frequent in early art. After the fourteenth century he is usually young and very beautiful. The combination of persons indicates that the Italian people were intellectually awakened to a consciousness of the worth and beauty of the Greek and Roman world. The Renaissance (or rebirth) had begun.

St. Thomas Aquinas is one of the great lights of the Dominican Order and, indeed, of the entire Catholic Church. He was of illustrious birth, related to Kings and Emperors, but the magnificence of his Italian home only made him more humble. Though by nature thoughtful and gentle, and of a serenity of temper that served him throughout life in polemical disputes, yet at seventeen he defied his parents, who opposed his joining a Brotherhood, and fled to Paris, in order not to be dissuaded from his final vows by his beloved mother, the Countess Theodora. Being captured and placed under the guard of his two sisters, he succeeded in converting them so that they assisted him to a second flight. He became the greatest theological writer, teacher, and debater of his time, and to the Dominicans represents learning personified.

1661 E *A Virgin surrounded by Saints*, St. John the Baptist, St. Augustine, St. Francis, and St. Anthony the Hermit,

was at one time attributed to Fra Filippo. It has also VII
been ascribed to Castagno, and to Verrocchio.

St. Anthony, who is recognizable by his long beard, his hermit's garb, and his staff, is a saint frequent in early art. Born at Alexandria, in the fourth century, of rich parents, he gave, at an early age, all his wealth to the poor and withdrew into the desert. For twenty years he remained in one cell, undergoing the most fearful temptations that evil spirits could devise. When he emerged, purified and strengthened, his miracles and his preaching drew five thousand hermits around him in the wilderness. At ninety, pride crept into his heart over the knowledge of his long life of self denial, but learning that Paul, a Hermit (which see), had lived in solitude longer than he, he set out to visit him. The two hermits conversed long together and, upon Paul's death, Anthony wrapped him in his own cloak for burial. The pig, symbol of sensuousness, is often introduced as a sign of Anthony's triumph over fleshly sins.

In an *Annunciation* St. Anthony is again seen with 1656 I
his pig. The other saints are St. John, St. Catherine and St. Peter Martyr.

St John the Baptist figures largely in Florentine pictures, because he was a patron saint of Florence. Scenes representing his life are drawn from the New Testament. He was the son of Zacharias and Elizabeth, and is often represented with his mother. As he was but three months older than Jesus, the two infants are frequently portrayed together; but in symbolic pictures of the Madonna and Child, where John figures as the prophet, he is a grown man. As the forerunner of Christ he bears the cross and the script : "Ecce Agnus Dei " (Behold the lamb of God).

To **Baldovinetti,** an artist with acute powers of observation and the master of the realistic painters of the next generation, the Pollajuolo Brothers, Verrocchio, and Ghirlandajo, is now ascribed the *Madonna and Child,* 1134 I
formerly given to Piero della Francesco. The picture is unusual and alluring, the Madonna retaining something of the dignity and reserved majesty of the Byzantine

VII Madonnas but with a refined delicacy and sensitiveness added. She is both intellectual and spiritual. The curious landscape with its curving hills and winding streams, the shreds of clouds, the halos of the Madonna and the tiny Child, her rippling headdress and her folded hands, the lines of drapery, the balustrade, and the arm of the chair compose an unusual pattern, decorative and entrancing.

No definite author has yet been found for the Boissy Madonna. The colour, freshness, sincerity, and rhythm
— E of this *Madonna and Child with Four Angels* make the panel highly attractive. The charm is enhanced by its being in the original frame.

SUGGESTED READING

E. Strutt.....	*Fra Fillippo Lippi.*
Julia Cartwright.....	*Florentine Painters.*
B. Berenson.....	*Florentine Painters.*
Layton Douglas.....	*Fra Angelico.*

CHAPTER III

THE AGE OF LORENZO THE MAGNIFICENT

The age of Lorenzo the Magnificent was the golden age of Florence. Then scientists, philosophers, men of letters, and artists met together to discuss the recently excavated marvels of the past and to appreciate the beauties of the present.

Filipepi, or **Sandro Botticelli** (as he was called after his first master, a goldsmith), was the great decorator of the Quatrocento and the favourite of Lorenzo de Medici; and Botticelli is the best representative of the Medician age, that age which did so much for art and poetry, when Greek literature was read on Tuscan hill-slopes by scholars and humanists, when Greek Venuses for the first time hung in the same halls with sad-eyed Madonnas. The range of Botticelli's work is wide, but over all his subjects he throws the glamour of his own personality. There is a mournful note in his pictures—a mysticism that introduces a new spiritual element into art, a yearning of the soul. Whether he paint goddesses or madonnas, we find the same wistful expression. A pupil of Fra Filippo, he acquired from his master a sympathetic tenderness toward humanity, to which he added the fine artistic sensitiveness of his own nature. Poetic, imaginative, and with a wonderful sense

VII of life and movement, he was above all keenly appreciative of the value of lines in a decorative scheme.

His line, regardless of the figures it defines, has an abstract beauty of its own in swirl and curving rhythm. The uninitiated, standing for the first time before his "Spring", his "Birth of Venus", and his other famous creations in Florence, fail to grasp the fact that he has deliberately sacrificed reality, even correctness, to the
295 E effect of the rhythmical composition. The *tondo*, or round picture, is a contemporary copy, with slight modifications, of the famous "Madonna of the Magnificat" in the Ufizzi. The Virgin, dipping her pen into the ink, is about to write her song of praise in the open volume, while the Child guides the Mother's arm. In the Florentine tondo the upper angel to the left raises an arm to support the crown over the head of the Virgin, thus forming an arch more satisfactory than this in composition, framing as it does the Virgin and emphasizing the curve of her shoulder and the inclination of her head. Observe how charmingly the three figures are grouped on the left, the face of the upper angel inclining to the right, of the lower one to the left, and the one at the side filling in the space. The flowing locks, defined goldsmithwise, enframe the faces. Study the rhythmical pattern. Begin with the arm of the angel to the left, follow down to the related hands of the angel and the Madonna, which curve to form a scroll. Follow up the arm of the Christ, curve around his shoulder and down his other arm to the union of his hand with that of his mother, thence up to the concealing drapery and on over the shoulder of the Madonna. Her shoulders droop, her head inclines, and the twisted scarf lies flat that the ever flowing line may sweep on undisturbed. The feet of the babe are so placed that the line containing them

s unbroken. The angle formed by the projecting foot VII
s repeated by the angle formed by the junction of Mary's
and with that of the Child. The interplay of the
drapery lines may be studied in the same way. In all
Botticellis, should the figures fade away leaving but the
ignificant lines, the remaining scroll would form a pattern,
erfect in design.

In the *Madonna with the Child and St. John*, the *1296 E
vistful look in St. John's face is especially noticeable.
The relationship between Mother and Child is a sweet
blending of the human and the divine. The face of the
Madonna, as she gracefully and tenderly encircles her
livine Son, is full of quiet pathos, and the Babe looks up
vith serious, consoling eyes, one chubby hand placed
ovingly upon her neck. The closed book on the little
tand relates to the mystical Annunciation, and is
mblematical of Mary, who bears the Divine Message to
he world. Here again we have the rose garden,
haracteristic of Lorenzo's age. The ear of wheat is
n allusion to the bread of the Eucharist. Observe the
ne, exact treatment of the wavy hair characteristic of
Botticelli, who had learned the jeweller's art before he
ook up painting. In this composition the lineal effects
nay well be studied. The crossed feet of the babe fit
nto the encircling sleeve, and the line from John's arm
lows into the line from the arm of Christ. The hand of
Mary is repeated like a chord in music by the hand of
ohn. Extremely decorative are the edgings of the
Virgin's robe. The picture, long considered to be the
nest alterpiece by Botticelli in the Louvre, is given by
Berenson to Amico da Sandro. To Amico also he gives
he sensitive character study, *Portrait of a Young Man*,
scribed to the school of Botticelli. But Venturi insists
nat it is not only a Botticelli but one of his best with

VII lights on the face that only he could give. Amico is a mythical artist who exists so far only by name, a name coined to indicate the creator of certain pictures that closely resemble those by Botticelli, but which in the eyes of critics, who follow the Morellian method, are not genuine Botticellis.

The Morellian method studies pictures that are indisputably by an artist, usually pictures that are known to be authentic on documentary evidence. It then analyzes debatable works scientifically. The early artists learned their craft in bottegas (or workshops) as apprentices, and drew hands, feet, ears, and even draperies, in a personal, mannered way.

E D 1297 1298 A genuine Botticelli, however, is the fine fresco, known as the *Lemmi fresco*, in the stairway facing the winged Victory. The *companion fresco* beyond may have been partly executed by pupils. Both frescoes, found in 1873 in the Villa Lemmi, Florence, under whitewash, were originally painted as marriage offerings. In the one to the left the bride of Lorenzo Tornabuoni, the charming Giovanni Albizzi, receives the gifts of four maidens, slender figures of severe yet graceful movement, earnest-eyed.

They may represent the four Cardinal virtues : Justice, Prudence, Fortitude and Temperance; or Venus, sandal-footed, and the Three Graces: Aglaia, Thalia, and Euphrosyne. The colouring is exquisite, the faces charming. As a whole it is more pleasing than the companion fresco, where Philosophy, seated on a throne, receives Lorenzo Tornabuoni, presented by Dialectics. Philosophy is surrounded by the other Liberal Arts: Rhetoric, Grammar, Arithmetic, Geometry, Astronomy, and Music. The face of Grammar, the figure holding the scorpion, is especially winsome.

The life of Botticelli was saddened by his association

vith Savonarola. He was one of the most ardent VII
lisciples of the vehement friar, and, although he did not
rrow his pictures of profane subjects into the " Bonfire
f Vanities " yet he gave up painting pagan for religious
ubjects in obedience to Savonarola's teachings. He has
eft an unfinished picture that evidently relates to the
vents of 1495, when, after the death of Lorenzo de
Medici, Lorenzo's sons were expelled from Florence and
Christ was proclaimed King of the City. It was in
Botticelli's workshop, after the trial by fire and Savona-
ola's death, that the judges confessed to a group of
ainters that the prophet had been condemned through
ear lest the populace sack their houses and massacre
hem. Undoubtedly, Botticelli's " Calumny ", in Florence,
vas painted with this in view. When forty-eight, he had
een one of the artists chosen to select a site for the
David, " the statue by the young Michel Angelo. With
im in this interesting commission were associated
Leonardo, Lorenzo da Credi, Filippino Lippi, Cosimo
Roselli, and Piero da Cosimo. Leonardo was but six
ears the junior of Botticelli, and they were always warm
riends. Botticelli is the only artist whom Leonardo
nentions by name in the famous " Treatise on Painting ".
There he calls him " our Botticelli. " Leonardo by train-
ng ranks as a Florentine of this epoch, but his life and
ork will be taken up separately—partly because he
ounded the Milanese school, partly because his
novations in art win for him a place among later artists.
Botticelli's influence was so great that he impressed
l his contemporaries and founded a definite school of
nitators. The *Triumph of Venus* and the *Marriage of*
Thetis and Pelius are lids for wedding chests (or *cassone*)
nd are ascribed to Bartolommeo di Giovanni who
llowed Botticelli.

VII The *Venus Reclining*, of Botticelli's school, has the typical languid attitude, the long neck, the hairlike threads of twisted gold, and the contorted draperies that characterize Botticelli and his followers. It is also an example of the Florentine manner of treating a classic subject in the age of Lorenzo de Medici, and may be compared with an allegorical figure ascribed to Botticelli at Chantilly.

There are several Madonnas with the Child which are worthy of study : some resemble the Angelico school, 1307 E others the school of Botticelli; the one with a blue veil is in the manner of Verrocchio.

Verrocchio was the oldest of the great artists who helped to glorify the splendid reign of Lorenzo the Magnificent, that generous patron of the arts and letters. With the Pollajuola Brothers and Castagno, Verrocchio ranked as one of the strongest influences on the art of his day. There are no paintings in the Louvre by the Pollajuolas or Castagno, but the character of their work S D may be determined by examining their excellent *drawings*. Out of Verrocchio's own workshop came great artists, Leonardo da Vinci, Lorenzo da Credi, and Perugino, the master of Raphael. As teacher and craftsman Verrocchio has always been highly appreciated. He worked in bronze, a thing not unusual for a painter then, and the equestrian statue of Bartolommeo Colleone in Venice equals Donatello's at Padua. It is only recently, however, that Verrocchio has taken his due place as a painter. Heretofore critics have been pleased to attribute to his illustrious pupils the most charming portions of his canvases. The younger contemporaries of Verrocchio, the three most renowned Florentine painters of the golden age of Lorenzo de Medici, Filippino Lippi (of whose work the Louvre possesses no specimen) Botticelli

and Ghirlandajo, felt to a great degree his dominating VII
influence.

A *Vision of St. Bernard*, giving at first an unpleasant *1482 E
impression because of harsh colouring was formerly ascribed to Verrocchio. It is now considered to be by **Botticini,** a pupil of Botticelli. The Madonna, a sweet-faced, dignified Virgin, reveals herself to the Saint in a mandorla (almond-shaped glory), composed of exquisite baby heads, red seraphim and blue cherubim. The seraphim being the more holy are placed near the Virgin. Two angels on either side, sensitive creations, anticipate Leonardo in interpretation and in line. The one to the right has some of the charm of Botticelli, with its swirl of fluttering draperies broken in sharp angles. The folds of the Saint's garment are broadly treated and the robe of the Virgin falls in large sweeping curves. The scene takes place in ethereal regions where saints kneel upon clouds, an unusual conception. Note the apple in the Virgin's hand, emblem of the fall of man, whom Christ has come to redeem.

MARY OF EGYPT, clothed in her long hair, attends with devout humility. She was a confirmed sinner who, joining a party for the Holy Land, found upon her arrival at Jerusalem that she was unable to enter the church. Struck with terror at the enormity of her sins, she turned to a life of severe penance. For forty-seven years she lived in the desert, sustained by three loaves of bread, which were miraculously multiplied. In a group of saints she symbolizes penitence.

ST BERNARD kneels opposite, in a long, loose, white robe with wide sleeves, the habit of the Cisterian Order, or reformed Benedictines. He holds a book, in which he receives the dictations of the Virgin, an allusion to the direct assistance which he is supposed to have received from the Virgin when writing his homilies on the "Song of Songs which is Solomon's". Bernard, born at Dijon in of noble family, became one of the most famous religious 1090
enthusiasts and political agitators of the Middle Ages. His studies

VII were pursued at Paris. When about twenty-five, having joined the Benedictine Monastery of Citeaux, he was sent forth by the Abbot to found a new abbey. Cross in hand, followed by twelve disciples, he was led outside the gates which closed behind him, and he and his band wandered out into the world to find a new abode. In a wilderness they felled trees, tilled the ground, and founded the famous Abbey of Clairvaux. There St Bernard presided over the disputes of feudal lords and rival popes, drew up the statutes of the Templars and excited a second crusade. It was he who argued with and defeated Abelard. Intellectual, sincere, and enthusiastic, he had an immense influence. Dante gives him an important place in " Paradise " (Paradiso, XXXI).

Domenico Ghirlandajo was a pupil of Baldovinetti. An indefatigable worker, the story goes that he wished he might cover with frescoes the fortifications that encircled Florence. He was a great realist, and, in spite of the fact that he painted chiefly religious subjects, his pictures are an accurate chronicle of the day : for striking, life-like portraits of his contemporaries appear in such frescoes as the " Life of the Virgin " and the " Life of St. John the Baptist " in Santa Maria Novella, and in the " History of St. Francis, " on the walls of the Trinita. Ghirlandajo had a love for magnificence, a taste for the elaboration of detail, that makes him akin to Flemish artists. It is possible that he was influenced by a triptych by Hugo van der Goes, which was brought from Bruges to the church of St. Maria Nuova. His success in painting the objective world and his failure to produce poetic fantasies, to create highly idealized types, has given rise to the assertion that Ghirlandajo was without poetic inspiration, a criticism that is unjust.

*1321 E *The Visitation*, a dignified composition, presents one of the ever recurring themes in art, which from the time of Luca Della Robbia is usually happily treated.

Mary arose and went into the hill country with haste into a city

of Judæa and entered into the house of Zacharias and salutea VII
Elizabeth. " *Whence is this to me* " she exclaims " *that the mother of My Lord should come to me?* " Then Mary bursts into Song, " *My soul shall magnify the Lord* ". In the Botticelli she is seen writing " The Magnificat ". (Luke 1-39.)

Here the gracious attitude of Mary, as she leans forward to raise Elizabeth half kneeling in humility, is touchingly sympathetic. The erect figures on either side, Mary Salome and the other Mary, balance the composition and are justly subordinate. Observe that the central figures, charming in outline, are silhouetted against the open sky and framed by a Renaissance archway that discloses a bit of landscape. This is an arrangement that becomes quite common in the middle of the Quatrocento (fifteenth century). Notice the shadow on the pavement. The white, gauzy head-dress and filmy halo of Florentine art have reached a delicacy unequalled by other schools. David and Benedetto Ghirlandajo, brothers of Domenico, aided in the finishing. By some the picture is considered to be one of the finest specimens of early colouring. It is reported to be in original condition, and the colouring is certainly strikingly fresh and vivid. Daring in combination, it is an excellent example of tempora painting.

Tempora painting, or painting in distemper, was a process used before oil painting was invented. It consisted in mixing ground paints with gum and egg. Domenico Veneziano, — master of Piero della Francesca and of Baldovinetti, who in turn taught Ghirlandajo — introduced the use of oil into Florence. But it was little used at first, and then as a glaze to enhance the brightness of the distemper, to give superficial lustre, the foundation still being treated with gum and egg. In all early pictures there is a peculiar unnaturalness due to the way colour was handled. The high lights were made paler than the shadows, while the shadows were emphasized by the laying on of colour in full purity and intensity. Colour is usually most of all intense and pure when in full light, and rich

VII and modified when in the shadow. Leonardo had a new colour vision and radically altered the use of colour. This explains why, to many people who have not a strong sense of decoration, and who expect realism in art, a love of the primitives is an acquired taste.

1322 E The small picture of the *Old Man with a Child* is also in an excellent state of preservation. Here Ghirlandajo, in spite of the fact that the picture is intensely realistic, reveals high poetic sentiment. The old man is undeniably ugly, yet there is a smile on his face that indicates a gentle personality, and the sensitive, confiding boy looks up past the repulsive nose and sees only the loving expression that he has unconsciously called forth. Certainly such an achievement places Ghirlandajo among great dramatic artists.

Benedetto Ghirlandajo, or Grillandajo in Tuscan dialect, was inferior to his brother, whom he worshiped. Vasari tells a delightful story of how he belabored the monks in a monastery for not properly catering to his great brother who was painting there.

1323 E The *Christ on the Way to Calvary* is overcrowded, the action forced, the expressions strained.

Observe the napkin bearing the imprint of Christ's face. It is the cloth with which a compassionate woman wiped Christ's brow as he passed by suffering, and on which he left his seal. This print was called the " Vera Icon ", or true image, and gave rise to the title St Veronica, a name ascribed to the one who had had compassion on Christ. Around her unknown history grew up several legends, in one of which she was made the niece of Herod and summoned to Rome to cure the Emperor Tiberius. She arrived after his death, but remained with St Peter and St Paul.

Domenico Ghirlandajo was frequently assisted by his brother-in-law, **Mainardi,** an artist influenced by Botti-
1367 E celli, as we see in the *Madonna and Child.* At first glance the picture seems delightfully decorative, with its

brilliant colouring and threads of gold in the halo against VII
the cluster of white lilies. The upper part is indeed
charming, but the heads of the three angels are too much
on a line, making, with the face of Christ, four evenly
distributed white spots. St. John is too far away from
the Virgin, an arrangement which causes an ugly length
of line as she reaches to him. The composition will not
bear analysis. Botticelli would have treated the subject
quite differently; every line would have had a definite
relation to every other line.

A strange contemporary figure in Florentine art is that of **Piero di Lorenzo,** commonly called **Piero di Cosimo,** after the master he served. Much of the best work formerly attributed to Roselli is now said to be by Piero. The fresco in the Sistine Chapel, "The Destruction of Pharoah in the Red Sea," long considered Roselli's best work, is to-day pronounced a work of the pupil whom he took with him to Rome. Piero was especially successful in portraits; one of his most interesting canvasses, "La Belle Simonetta," attributed with less likelihood to Pollojuolo, is at Chantilly, a rich museum an hour's ride north of Paris. The delicate profile of the maiden, whose hair is fantastically interbraided with jewels and serpents, is seen against thick black clouds. Piero's landscapes are especially delightful. An interesting phase of his art is the highly romantic, quaint, fairy-like treatment of pastoral scenes on household furniture. His life was most extraordinary. After his master's death he lived in isolation, nourished by hard boiled eggs, which he boiled in a huge kettle, fifty at a time. He studied clouds by the hour, though during a thunder storm he locked himself in with terror. His grape vines and fig trees he allowed to go unpruned, saying nature must have her way. A complete misanthrope, he died alone.

VI Piero's work and that of Andrea del Sarto have little in common, though Piero was del Sarto's master.

1416 AN A *Coronation of the Virgin* in the Long Gallery is generally accredited to Piero. The known fact that this picture was painted for the Franciscan Order helps us to identify the saints : to the left are St. Francis and St. Jerome, the latter introduced because, like St. Francis, he symbolizes humility; to the right, the Franciscans, St. Bonaventura with his cardinal's hat hanging on a tree, and St. Louis of Toulouse, who wears the bishop's mitre. His cope is embroidered with the French fleur-de-lis and the rejected crown lies at his feet.

St Louis of Toulouse was the nephew of St Louis, King of France, and son of Charles of Anjou, King of Naples and Sicily. He was brought up by his mother in habits of piety and virtue. When only fourteen he was sent as hostage for his father, who had been taken prisoner by the King of Aragon. After several years of severe captivity, Louis was released. He immediately renounced his rights to the crown and assumed the habit of St. Francis. Appointed Bishop of Toulouse, he journeyed thither barefoot, and spent the few remaining years of his life in charitable duties.

St Bonaventura is called the seraphic doctor, because he is the learned Saint of the Seraphic or Franciscan Order. Notice the heads of seraphim on his mantle. The story is told that his mother laid him dying at the feet of St Francis, who exclaimed: " O buona ventura " (happy chance) and that, upon his recovery, the child was henceforth called Buonaventura. He completed his theological studies at Paris. Though consulted by Louis IX (St Louis), chosen General of the Franciscan Order at thirty-five, and later made Archbishop, then Cardinal, he remained so humble that he deemed himself unworthy to take the Host, which was presented to him, therefore, by an angel, a scene often illustrated. When the papal nuncios arrived with the cardinal's hat, he was in the garden washing the plate from which he had just eaten and he bade them hang the hat on a bough until he had finished.

The face of St Louis of Toulouse is young, that of St Bonaventura usually older and worn by fasting.

VI A
1528 N

A large *Madonna and Child*, attributed to the School of Signorelli, may be by Piero. The Babe has the contorted body that indicates a follower of Signorelli, but the saints bear a decided resemblance to those of the altar-piece just considered. As a grouping, the picture is one of the most interesting in the gallery. Here united are the six most important followers of St. Francis : Mary Magdalene and St. Catherine are the only saints not Franciscans, and they were especially revered by the Franciscan Order. Kneeling at the foot of the throne are St. Louis of Toulouse and St. Catherine of Alexandria, the royal saints who renounced the worldliness of their kingdoms to follow Christ. The other male saint in the bishop's mitre is evidently St. Bonaventura with his book signifying learning. Probably the Franciscan with gentle face is St. Anthony of Padua, for the type is decidedly his, though he lacks his usual symbol, a flame. Behind, the other Franciscan is possibly St. Bernardino. St. Catherine typifies learning; behind her stands St. Clara of Assisi, emblem of female piety; next to her, with the royal crown over the white mantle, is St. Elizabeth of Hungary, who represents charity: the younger saint with the vase is evidently Mary Magdalene, who often appears with St. Clara as the symbol of penitence.

St Clara is the spiritual follower and associate of St Francis. Escaping from her parents, who desired her to marry, she presented herself to St Francis, desiring him to instruct her in the way of righteousness. With tapers and hymns she was conducted to the altar of the Virgin, where St Francis himself arrayed her in a simple Franciscan habit. She then took refuge in a convent refusing to return to her kinsmen. There she was joined by her sister Agnes, by other women of noble birth, and eventually by her mother. They formed the Order of Poor Clares. Like that of their brothers their life was severe. St Clara set the example of humility by washing the feet of those who returned from begging, and

herself served them at table. The austerity of her life enfeebled her, so that she lost the use of her limbs, but she still spun marvellous flax. When the Emperor Frederic, with a band of infidel Saracens, ravaged the country and attacked the convent, St Clara, through faith, rose from her bed, and, holding out the Pyx containing the host, rebuked them on the threshold. The barbarians fled in panic. This miracle spread her fame, and the Order was received throughout Christendom. St Clara usually carries the Pyx as her emblem; but at times merely a book and crosier, as Madre Serafica, or mother of the first community of Franciscan nuns.

St. Elizabeth of Hungary is one of the most poetic figures in the legends of the saints. Betrothed when only four to Prince Louis of Thuringia, she went to live in his father's castle of Wartburg at Eisenach. Here she grew up in a strange, unsympathetic court, for, after the death of the good King, she was despised by all because of her deeds of charity and her pious devotion. Louis alone watched her with silent sympathy, as she bore with gentleness the abusive treatment of his mother, his sister and the court; it was from him alone that she received loving consideration. When he was twenty he shared with her his throne, and their union was one of deepest happiness. She, fearful lest she was too blessed, redoubled her austere piety, her secret penances, and her charity. One day, obedient to her husband's wish, she attired herself sumptuously for the reception of neighbouring princes. In crossing the courtyard she was besought by a shivering beggar for aid. Taking off her royal mantle, lined with ermine, she threw it over his shoulders; then, meeting her husband, she cast herself into his arms, confessing her deed. While he held her, scarcely knowing whether to rebuke or praise, a waiting maid came to announce that the mantle, which the Queen had evidently forgotten, was hanging in her wardrobe. When arrayed and led into the banquet hall, a more than mortal beauty illuminated her face. Again, in winter, as she descended the slippery mountain paths, bearing under her mantle food for the poor, her husband met her and asked what was her burden. Half ashamed to confess her good deeds, she drew back, and he, pulling aside her mantle, saw only a basket of celestial roses. During a famine she distributed bread judiciously and founded hospitals, especially for children. Louis was summoned by Frederic II to join the third Crusade and concealed the cross in his purse through dread of announcing to his beloved wife the fearful separation. She discovered the emblem when seeking alms for her poor, and swooned at his feet. Bravely, however, she accompanied him two

days on his fateful journey. He never returned. His oldest brother VI A
dispossessed her, and, with her children, she was driven forth to beg among the poor she had succoured. But Louis' knights brought back the body from the Holy Land and carried out their King's last instructions. Elizabeth's son was placed upon his rightful throne. Under the advice of her severe priest, Conrad, her life became a perpetual series of mortifications. She even spun wool until her clothes became ragged, and, wearing the cord of the third order of St. Francis, she was looked upon as a second St. Clara. She died wasted by suffering at twenty-four, and her garments and her hair were cut away from her by the people as relics. The Chamber that she lived in at Wartburg is the one later occupied by Luther, where he threw the ink-bottle at the offending demon. In representations St. Elizabeth is young and beautiful. She wears a crown and usually carries roses in her arms or in her robe.

Filippino Lippi, the son of Fra Filippo and the pupil of Botticelli, is not represented in the Louvre. Quite in Filippino's manner, however, is the upper part of an- 1303 A
other interesting *Coronation of the Virgin*, by **Raffaelino del Garbo,** a pupil. As in Piero's picture, heaven and earth are represented in two distinct scenes. The grace of the Virgin and the angels, with their exquisite refined faces, is quite Filippino. The saints, though well characterized, are heavy for the composition, and overbalance the delicate treatment of the celestial region. Observe with how much greater taste Piero di Cosimo has grouped the figures in a pleasing landscape. Notice that God the Father, wearing the Papal tiara, crowns the Virgin, while in the Garbo it is Christ the Son. Garbo's *Coronation* was painted for the monks of Vallombrosa. The grouping of saints forms an interesting Benedictine composition, just as Nos. 1416 and 1528 are essentially Franciscan. The two most important saints are St. Giovanni Gualberto (with a cross) the founder of the Reformed Benedictines, and (on the left) St. Benedict

VIA himself, father of the Benedictines, upon whose rule St. Gualberto modelled the Vallombrosian Order.

ST. BENEDICT is one of the most important of the saints in ecclesiastical art, ranking with Saint Augustine, St. Dominic. and St. Francis, as father of a great religious order. The Benedictines are first in point of time and of extreme importance in the advancement of civilization. When the barbarians of the Middle Ages were engaged in hand to hand conflicts, destroying the art and learning they could not understand, the monks of the Benedictine Order were stealthily concealing the treasures of the past, and quietly working in lonely cells over philosophical problems and illuminated manuscripts. Until the time of St. Benedict, in the fifth century, monachism, established in the East by St. Anthony the Hermit, and in the West by St. Jerome, was unorganised and essentially selfish and illiterate.

At the first St. Benedict lived as a hermit, for at the age of fifteen he fled from worldly allurements to a cavern (il segro speco) in the wilderness of Subiaco, since considered holy ground, where he lived in solitary communion with God, fed daily by a pious hermit, Romano. After several years of secluded life, having acquired fame for sanctity and miraculous cures, he was requested by several hermits to place himself at their head.

The strictness of his discipline, however, angered one of them who attempted to poison him, but Benedict blessed the poisoned cup, and it fell shattered to the ground. He often holds a cup or pitcher in allusion to the legend. When Subiaco, no longer a desert, was crowded with huts, St. Benedict divided his followers into twelve monasteries with a superior over each. He himself went up on to the Monte Cassino to convert pagans who were still worshipping in a temple of Apollo. There he laid the foundations of his celebrated monastery, which, still standing, contains a library remarkable for its venerable manuscripts. There, too, he promulgated the famous Rule comprising the three vows of the cenobites of the East: poverty, chastity, and obedience, to which he added obligatory manual labour of seven hours a day and vows of perpetuity. Saint Benedict was given the companionship, during the last years of his life, of his sister St Scholastica, who, near at hand, founded the first order of Benedictine Nuns. St. Benedict, as here, is usually represented as patriarchal, with a long beard, and in the black Benedictine garb. But when he figures as father of an Order of reformed Benedictines, he is sometimes younger, without beard, and frequently wears white.

St. Giovanni (John) Gualberto was born in Florence, of noble lineage. When still young, his beloved brother Hugo was murdered and Gualberto pursued the murderer. He met him on the winding road which leads to San Miniato. The wretch fell upon his knees and extended his arms in the form of a cross, beseeching his pursuer to have mercy in the name of Christ. Gualberto, in sudden conversion, lifted the murderer and, making his way to the church of San Miniato, knelt for forgiveness, grieving over the sin which he had been about to commit. He joined the Benedictines and lived in the monastery adjoining the church. He was elected to succeed the Abbot, but, declining, withdrew to Vallombrosa, where his great sanctity attracted followers to whom he gave the rule of St. Benedict adding the obligation of silence. In the refectory of the Salvi, near Florence, an offspring of the parent institution of the Vallombrosian Order, Andrea del Sarto painted his Last Supper (see B. A.). Saint Gualberto is usually young and beardless. He wears the garb of the Order and holds the crucifix in allusion to his sudden conversion. VI A

St. Bernardo degli Uberti, who stands to the right, is an abbot of Vallombrosa and a Cardinal. He is not of special interest and must not be confused with the more important St. Bernard of Clairvaux.

In the workshop with Leonardo—that bottega of Verrocchio, wherein so much of the finest art of the Renaissance was born—was **Lorenzo da Credi,** who, though younger than Leonardo, belongs nevertheless distinctly to the period of Botticelli and Ghirlandajo.

Credi is an excellent example of the Early Renaissance. Early Renaissance pictures are simple and formal in composition; and the colours, clear and usually intense, are played like single notes in music to make the melody. They are moreover generally characterized by a deep religious fervour, marked by much symbolism.

Credi's works are treated with oil, but have the clear, smooth, fresh effect of tempora. Lorenzo ground his own paints and distilled his own oils in order to insure purity. He laid on each colour with a separate brush and had a horror of dust in his workshop. His pictures are char-

VI A acterized by clearness of tone, by earnestness of religious feeling and by grace and quiet dignity.

263 N The *Madonna Enthroned* Vasari considered one of Lorenzo's masterpieces. The colouring is rich and harmonious, and the modelling unusually satisfactory. Observe the neck of St. Julian, the dimpled flesh of the baby, and the transparency of the white robe of St. Nicholas. Lorenzo da Credi, while following closely the footsteps of Verrocchio in observing sharply defined outlines, was nevertheless much influenced by Leonardo, the first artist to introduce subtle modelling. Compare this Christ with Leonardo's in the " Madonna of the Rocks ". But Credi still adheres to the tradition of the primitives in placing the two Saints in statuesque, clear cut isolation on either side of the Madonna. They are outlined against blue sky and framed by archways, a reminiscence of the time when saints were placed in separate niches. The scrolls in low relief on the pilasters are characteristic of the early Renaissance.

The picture was probably painted for a merchant, as St. Nicholas of Bari and St. Julian of Rimini were patron saints of the seaport towns of the Adriatic. Their assistance was invoked for prosperous voyages.

Of St Julian, an heroic martyr, little is known, and he figures seldom in art. St. Nicholas, on the other hand, is one of the most popular saints in Christendom, the Saint revered by the people at large, just as St George is the favourite saint of chivalry. Innumerable quaint stories cluster about his life that have led to his popularity and the custom of fêting him on Christmas Day. According to one legend he restored to life three little children who had been seized by an innkeeper and served up as food to guests. According to another he throws three gold purses or balls in at a window as dowries for three daughters of a poor nobleman.

The three gold balls at his feet allude to the legend. Because of his kind deeds the Saint is especially revered by children, dowerless maidens, merchants, prisoners, and mariners in distress. As Bishop

of Myra he wears the mitre and the jewelled gloves, and carries a crosier.

A little picture at the far end of room VII represents the scene of *St. Nicholas Giving to the Nobleman's Daughters*. In it St. Nicholas is young, but he usually has the appearance given him in the Credi picture. The *Noli mi Tangere*, also by Credi, is a favourite theme with artists of the Early Renaissance. Christ with his hoe as gardener is discovered by Mary Magdalene after the Resurrection. She stretches forth her hand to him : VII 1659 VI 1264

" Then, saith Jesus unto her, touch me not for I am not yet ascended unto my Father. " — (John, xx, 17.)

Lorenzo da Credi was Verrocchio's favourite pupil and throughout life Credi seems to have been beloved and esteemed. He was often called upon to settle disputes and to be executor of wills. Like Botticelli, his life was coloured by that of Savonarola. A zealous Piagnone, he burned all but his religious pictures in the " Bonfire of Vanities ".

SUGGESTED READING

Armstrong.....	*Lorenzo da Medicis.*
Isadore del Sarvigo.....	*The Women of Florence*
Pater.....	*The Renaissance.*
Streeter.....	*Botticelli.*
Davies.....	*Ghirlandajo.*
Elliot.....	*Romola.*

CHAPTER IV

THE MILANESE SCHOOL

With **Leonardo da Vinci** commenced a new phase of art. A small *Annunciation*, an exquisite bit, clear in tints and delicate in sentiment, is not characteristic of his mature work, but closely resembles the school of Verrocchio, and probably was done when Leonardo was in the bottega. It might have been painted by Verrocchio or by Lorenzo da Credi. But the unusualness of the landscape, with the dark trees against a pale blue distance, the simplicity of the tiled pavement, with the bare benches, the plain wall, and the even balustrade, and the luminous effects on these various surfaces, suggest an original mind. Note the graceful curves formed by the figures kneeling humbly in the presence of the Divine word. The lilies are no longer in Gabriel's hand, but are growing in the garden.

The *Madonna of the Rocks* was the first of Leonardo's paintings to have a marked influence upon contemporary artists. Here, for the first time, we have the Virgin taken from her pedestal and, unattended by worshipping saints, seated upon the ground, watching her child with tenderness, but not with adoration. The halos, emblems of divinity, have disappeared. The Child, though blessing, is seen not in full view but in profile. Remember that the picture was painted about fifteen years before

Raphael's "Belle Jardinière." A second innovation is VI
the attempt to express thought by the movement of the body. The Christ, with fingers raised in benediction, leans intently towards the little St. John, whom Mary caresses. Each figure expresses outwardly an inner thought, and it is gesture responsive to thought that unifies the four figures. The hand of Mary, sheltering the Christ, is above that of the angel, whose pointing finger indicates the prophet St. John, and he, in turn, by the position of his hands, leads the eye to the infant Jesus, the focus of the picture, on whom falls the light.

Besides (1) naturalness in arrangement, (2) expression of feeling by gesture, (3) unity of composition through thought, Leonardo introduced technical improvements. We remarked that the Christ in Lorenzo da Credi's "Madonna Enthroned" showed the influence of Leonardo. Notice here the exquisite modelling of the figures of the babes and the play of light and shade on the soft dimpled flesh, that "chiaroscuro" for which Leonardo is famous. And, too, for the first time the colour in the high lights is no longer washed out thin but is strong, and the shadows are enriched and deepened by added tones. There is an ease and freedom in the treatment of pigments that has not been perceptible before.

The "Madonna of the Rocks" was painted about 1490, when Leonardo was in the service of Duke Ludovico Sforzo, Il Moro. He was then thirty-eight, having been born in 1452 at Vinci, not far from Florence. According to Vasari he was the natural son of Ser Piero and a girl of good family who eventually married a peasant. The father, a man of importance, married and moved to Florence, where Leonardo was brought up with his half-brothers and half-sisters. After serving his apprenticeship in the studio of Verrocchio, and inci-

VI dentally forming a friendship with Perugino he became an independent painter. Little of his work of this period was completed. He soon, however, entered the Court of Ludovico, where he had a scope wide enough for his varied talents. For Leonardo was the most universal genius the world has ever seen. He was not only painter, sculptor, architect, and musician, but also writer, geologist, engineer, and physiological anatomist. Between nature and his subtle intellect hung only a thin veil. He penetrated secrets that would have made the world richer by four hundred years, had there been men then living capable of understanding and pursuing his discoveries. But, as an inductive philosopher, Leonardo came too soon. He anticipated the discoveries of modern science, recognising steam as a motive force, formulating laws for the movements of the waves, and applying his principles to optics and acoustics. He revived the laws relating to the use of the lever, which had been lost since the time of Archimedes.

When discouraged by the overthrow of his patron Ludovico and the destruction of his great works in Milan, he diverted his mind by solving geometrical problems; and, when visiting Rome, instead of painting pictures for Pope Leo X., he attempted to realise his dream of a flying machine. Besides being an artist, scholar, and inventor, he was an accomplished courtier, for to a rarely gifted mind he united charm of manner and personal beauty, so that "the radiance of his countenance rejoiced the saddest heart." Dumb animals felt his fascination. That he was conscious of his power is shown by a letter written to Ludovico Sforza before entering the Duke's service, nominally as military engineer. He dwelt upon his ability to construct cannons, light bridges, scaling ladders, mortars and engines, and adds :

Credi
The Virgin and Child

Perugino
The Virgin and Saints

Oggione
The Last Supper

Leonardo da Vinci
The Madonna of the Rocks

Raphaël
The Madonna of Francis I.

Raphaël
La Belle Jardinière

"In time of peace I believe I can equal anyone in architecture and in conducting water from one place to another. Then I can execute sculpture, whether in marble, bronze, or terra-cotta; also in painting I can do as much as any other, be he who he may." VI B

Yet he was humble as regards his art.

"When a work satisfies a man's judgment it is a bad sign, and when a work surpasses his expectations and he wonders that he has achieved so much, it is worse."

Leonardo lived to be sixty-seven, and the mere enumeration of the masters he served shows the versatility and genius of the man: Sforza, Cæsar Borgia, Louis XII. of France, Pope Leo X. and Francis I. An unfortunate fatality has pursued Leonardo's works. His equestrian statue was never cast in bronze, and the original was destroyed by French soldiers when they entered Milan. His masterpiece, the wonderful "Last Supper" on the wall of a refectory in Milan, contains to-day only a trace of the spirit of Leonardo. Done in a medium of oil on plaster, it soon began to crumble and what beauty remained was used as a target by the soldiers. A fair *Copy of the Last Supper*, probably by Marco Oggione, a pupil, hangs opposite the "Madonna of the Rocks." Leonardo worked on the original in Milan over three years. The Dominican friars who had ordered it for Santa Maria della Grazie became impatient, and the prior complained to Ludovico that Leonardo spent too many hours brush in hand, gazing at the unfinished faces. Leonardo explained that he created largely from imagination, and added that he had two faces yet to paint: the face of Christ he did not hope to realise on earth; for the face of Judas he was still seeking a model, though he had hunted in all the thieves' dens in Milan; but now, with the Duke's permission, he would take the head of the prior! 1603 N

VI B The composition of the "Last Supper" shows to a marked degree Leonardo's skill in unifying numerous figures and in expressing thought by movement. In all Last Suppers before Leonardo's the Apostles were seated formally around the table. Leonardo has arranged them here in groups of three, and each Apostle reacts upon the tragic words of Christ: "There is one here who shall betray me."

In the group at Christ's right hand is John, the beloved, resigned because he understands. Peter, in conformity with his vehement character, rises in rebellion, his hand outstretched. Judas draws back terrified, clutching the money-bag and upsetting the salt with his elbow. (He will betray one with whom he has eaten salt, the Arab token of hospitality and fidelity. From this episode comes the wide spread superstition in regard to spilling salt. The dread of sitting thirteen at table arose out of the number at the Last Supper). Beyond Judas is Andrew, both hands raised in horror, then James the Younger, unconvinced, and Bartholomew, who regards Christ fixedly, as if incredulous, and awaiting further words. At Christ's left, with finger upraised, is Thomas, who questions, "Is it I, Lord?" Then Philip, the gentle-natured, who seems to say, "It is not I, Lord; Thou knowest my pure heart". In the last group the three converse together: Matthew, with arms outstretched towards the Master, admirably unites the two groups; Thaddeus, showing doubt and suspicion, is about to strike his hands together; Simon, with wonted dignity, weighs the matter (Goethe's interpretation).

1600 S Near the "Madonna of the Rocks" is the so-called *Portrait of Lucrezia Crevelli*, the mistress of Ludovico Sforza, a portrait recently known as "La Belle Ferronnière." It is attributed to Leonardo by several eminent critics, but Morelli emphatically denies the authorship. Certainly it lacks the play of light around the eyes, and the fleeting, haunting smile that characterize Leonardo's best known faces. Observe the faces of Mary and of the Angel in the "Madonna of the Rocks," of the St. John the Baptist and of the Bacchus. Did Leonardo

delight in one model or was he for ever trying to catch VI B
that subtle, intangible expression of the human soul upon the countenance?

Certain it is that Leonardo could work objectively, for the drawing of *Isabella d'Este* (Louvre) (1) has little of his so called personality and is a definite portrait. In his delightful "Notebook" he describes the necessity of studying nature and tells how to observe details such as the veinings of leaves and the angles of a bird on the wing. The majority of Leonardo's landscapes are faded and repainted. The *Bacchus* probably gives the best idea 1602 S
of what their curious beauty must have been in the original state. Note the realism of the soil, the plants, and the roots of trees. He loved nature, and felt a kinship between man and growing things, realising that an underlying principle governed both. The garland and thyrsis are recent additions and even the authenticity of this picture is much disputed. It is said to have been catalogued formerly as a St. John.

The *St. John*, similar in pose and expression to the 1597 S
Bacchus, is ascribed by some critics to a follower of Leonardo. The conception of John is extraordinary, rather that of a pagan woodsprite, joyous in his knowledge of the eternal in life, than that of the usual ascetic prophet crying in the wilderness. It has been suggested that to him Bacchus (or the purer, earlier conception, Dionysius) represented the resurrection as manifested by plant life, and thus was an earlier and similar symbol of the same truth.

Leonardo's fondness for mysterious relationships and

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(1) In a corridor next to the Rue de Rivoli, beyond the furniture collection.

VI
1598 C W for experimental composition is evident in the *Madonna and St. Anne*, hanging on the frame half way down the Long Gallery. The picture was painted when Leonardo was in France, old and feeble, and it was probably finished by a pupil. It has been badly repainted, the famous landscape being almost lost. Even painted strips have been added to the sides. But the haunting Leonardesque smile is there in the face of St. Anne, a lovely head, and the sentiment is Leonardo's own—a subtle relationship, a chain of love that flows from Anna down through Mary and the Child to the little lamb crouching on the soil. The composition, moreover, like many of Leonardo's, is an interesting experiment. Here he has tried to solve the problem of space economy by fitting the figures into an oval.

Probably no picture in existence has given rise to so much difference of opinion as the mysterious, tantalizing
1601 C S *Monna Lisa* or "La Joconde". (In the new small Salon Carré of the Long Gallery.) It is difficult to imagine what the picture was like when Leonardo conveyed it to France and sold it to the French King for four thousand crowns. After four years of work he left it unfinished. Vasari saw it and spoke of the delicate blue sky and the fairness of the lady's complexion:—

> "The eyes have all the liquid sparkle of nature; the lashes, fringing the lids, are painted with rare delicacy, the curve of the eyebrows, the vermilion of the lips are all exactly reproduced. This is not painting; it is real flesh. You can see the pulse beating in the throat. The enchanting smile is more divine than life itself."

It is this mysterious smile over which literary men have quarrelled. Some consider the "Monna Lisa" the type of purest and noblest womanhood. Others say she is crafty and cruel, a relentless siren. Others confess they

do not understand her—one day enjoy the smile, the next turn the picture to the wall. Whatever mystery Leonardo may or may not have wished to symbolize, the picture was originally a portrait of Monna Lisa (or My Lady Lisa), the wife of a Neapolitan, Francesco del Giocondo, from whence comes the attribution "La Joconde." VI C

The Women of the Renaissance wore no jewels when in mourning. Vasari recounts that Leonardo employed buffoons and musicians to "divert Monna Lisa" while she was posing. Salomon Reinach, noting that La Joconde wears no jewels and recalling Vasari's words, conceived the idea that my lady Lisa had lost some one dear to her which might explain her enigmatical smile. He hunted among old documents and found that a baby of the same name, a boy, had been interred in St. Maria Novella the year Leonardo commenced the portrait. Is she smiling with her lips, to please the artist, a little artificially, and scrutinizing with her eyes, half tolerantly, half cynically, a universe that can rob her of an heir and try to amuse her with jesters?

The picture is rarely beautiful and strikingly different in mellow tone harmonies from the work of Leonardo's predecessors. The yellows, browns, and blues are contrasted and intermingled by subtle gradations with a fine feeling for relationship and with a splendid mastery of technique. Note the delicate shadows on the face. The modeling of the contours, the light on the sleeve, the exquisite rendering of the wonderfully wrought hands, were new to art in Leonardo's day.

In the Section of drawings (see note page 51) are several by Leonardo that are peculiarly interesting; one sheet contains a number of youths in various expressive attitudes, and just above them is a diagram for an instrument. In the midst of his sketching Leonardo had

VI A a scientific inspiration. The vigour of Leonardo's mind affected not only all contemporary art, but founded a school in Milan. Before his arrival in that city the art of all Lombardy had been characterised by harshness rather than by delicacy. Like the other schools of Northern Italy, the school of Lombardy had felt the influence of the art of Padua, an art characterised by intense realism, vigorous drawing, and severity of types (see chapter VII).

Ambrogio Borgognone is one of the most refined of the early Lombard artists. Vincenzio Foppa, considered the founder of the Milanese school, was his master, and later in life Borgognone came under the influence of
1184 AS Leonardo. In the *Presentation in the Temple* the Madonna is a sweet, serene creation, and the heads of the old men are drawn with individuality and power. Observe the pallor of the faces, due to the almost exclusive use of black and white. The branches of fruit betray Paduan influence (cf. Mantegna and Crivelli). In the
1182 S panel representing a *Donor Presented by St. Peter Martyr*, the usual symbol, a knife, is in the Saint's head. The background depicts the scene of his martyrdom.

St. Peter Martyr is one of the glorified saints of the Dominican order. Brought up in the heretical sect of the Cathari, when converted to Catholicism he persecuted with unrelenting severity those with whom he had been associated formerly. For his zeal he was appointed Inquisitor-General by the Pope. Two noblemen, who had suffered imprisonment and loss of property through his persecutions, had him waylaid and massacred, together with his companion, in a dark wood. An axe, or knife, is usually seen in his head, but, at times, there is only a bloody wound. Sometimes he has a sword in his breast.

1676 S In a curious and interesting *Annunciation*, now given to the School of Genoa, we see St. Peter Martyr in the

right wing. He is accompanied by St. Stephen, who has VI A
the stones of martyrdom on his head. The saints in the left wing are St. Benedict, as penitent, and St. Augustine. Notice the backward movement of the Madonna, as she starts alarmed from her prie-Dieu at the appearance of the celestial messenger, who, instead of kneeling to announce the divine will, descends in curious fashion through the air. In the movement of the Virgin there is an anticipation of Lotto's conception.

"And when she saw him she was troubled, but the angel said Fear not, Mary...". Luke, I : 29.

Artists are usually faithful in portraying their environment. A bit of level northern marshland, uninteresting in itself and accented only by a group of distant buildings, is made to serve delightfully in the picture.

The Four Doctors, by **Sacchi** (above), a splendidly 1488
decorative altarpiece, is extremely interesting for its ecclesiastical significance. The four doctors, seated in an elegant Renaissance portico that overlooks a delicate landscape, are attended by the symbols of the four Evangelists to show the source of their inspiration : Augustine, by the eagle of St. John; Gregory, by the ox of St. Luke; Jerome, by the angel of St. Matthew; Ambrose, by the winged lion of St. Mark.

The earliest of the Fathers was St. Ambrose. After studying in Rome, he became Prefect in Gaul, with head quarters at Milan. The same story is told of him that is told of Plato. When he was a babe, a swarm of bees came and settled on his lips, a prophecy that he would speak honeyed words. A dispute arose in Milan between Catholics and Arians over the election of a Bishop, and Ambrose by his eloquence quieted the quarrel. The cry of a small child in the mob, "Ambrose shall be Bishop", was accepted by the people as oracular, and he was made Bishop of Milan. He retired for study, and entered upon his duties with faith and

VI unselfish zeal. He promulgated two important doctrines: — the celibacy of the clergy, and the supremacy of the Church over the state. As patron of Milan, he is often seen in Milanese pictures. He wears the Bishop's mitre; sometimes he has a beehive beside him, sometimes (as here), a scourge. The latter emblem relates to his experience with Theodosius. The Emperor was passing through Milan after atrocious massacres in Thessalonica. Before permitting Theodosius to enter a church, Ambrose compelled him to go through the streets in sack-cloth and ashes.

St. Jerome, the second doctor historically, is recognizable here by his cardinal's robe. He has been identified in previous pictures as the first hermit in the West (see Jerome). St. Augustine, the third doctor of the Church, points to his book "De Civitate Dei" (see Augustine). These three doctors were contemporaries living in the fourth century.

Pope Gregory, the last pope canonized, came two hundred years later. His father was a Roman Senator, and Gregory was brought up in the law. He became prætor at Rome, but, upon the death of his father, joined the Benedectine Order and devoted himself to charity. During a pestilence, he turned his residence into a hospital and cared for the sick in person. Upon the death of the Pope, the people, stirred by Gregory's good deeds, elected him to the papal throne; but he fled and hid in a cave. They were led to his retreat by a holy dove, and he, perceiving the will of God, returned with them to Rome. Gregory was one of the wisest and greatest of the Popes. He is best remembered by the English-speaking people as the Pope who sent the missionary St. Augustine of Canterbury to England. Having seen the fair-haired Anglo-Saxons in the mart: — "Call them not Angles, but Angels," he said. He was humble, considering himself merely the servant of God. He fasted for days, because of the death of a beggar in the streets, deeming himself responsible for even the lowliest. With a spirit of tolerance remarkable for those days, he restored the synagogues to the Jews. He introduced many important customs into the Church, originating the Gregorian chants, formulating the Roman liturgy, establishing the form of vestments for the priests and fixing the celibacy of the clergy as a dogma. He is said to be the first who conceived the idea of purgatory. Thinking one day of the Emperor Trajan, he felt it unjust that a man so good should be condemned to eternal punishment, and prayed the Lord to have mercy upon Trajan and all good heretics. According to tradition, Gregory was given the choice of suffering

himself for the rest of his life and freeing the heretics, or of leaving them in eternal damnation, he himself going free from pain, a story invented possibly to explain the agonies which Gregory endured during the last years of his life. In pictures he wears the triple tiara of the Papacy, symbolic of the Trinity : and the dove, or Holy Spirit, is often seen, as here, dictating to him while he writes. VI A

A late Milanese artist, **Gaudenzia Ferrara,** curiously combines the traditions of the Early Lombards with the grace of Luini. His *St. Paul* (above), shows his preference for reds and browns (which were frequently harsh), but in no way reveals his intellectual vigour and his facility in combining numerous figures in pleasing compositions. His best works, to be seen mainly in churches around the Italian lakes, show decided dramatic invention. 1285 S

ST. PAUL, though not a companion of Christ when on earth, ranks next to St. Peter among the Apostles. His life is well known from the New Testament and is a theme common in art. He carries the sword as the sign of his martyrdom and as symbol of his intrepid warfare in spreading the doctrine of Christ. With his dignified bearing, high brow, and flowing beard, he is easily recognized in a group of Saints. Rarely is he represented, as here, alone.

Of Leonardo's immediate pupils **Solario** is best represented in the Louvre. *The Madonna of the Green Cushion* is his masterpiece. Berenson traces a relationship between Solario and the Venetian Cima da Coneglione. The tones are intense and the contrasts strong yet the colour is limpid. Note the graceful swirls of the scarf winding around the Madonna's face and neck, with the exquisite blue lights amid the white, beautifully relieved by the olive-green foliage of the back-ground. Very dainty is the miniature landscape. The hair of the Christ is bright-red, an unusual treatment except in the Lombardy 1530 B

VI B School where auburn tints prevail. The conventional, religious dignity, characteristic of the early Renaissance, has entirely disappeared. The Madonna is a loving mother, and the baby a human baby, grasping his foot in happy abandon as he feasts. The Virgin suggests the peculiar Leonardesque smile. In the foreground the balustrade is of the characteristic reddish brown.

1531 S The portrait of *Charles d'Amboise, Governor of Milan* represents a member of the French house of Amboise, as is clearly indicated by the chain of shells around the neck. The colour-scheme is striking, the rich yellow gold blending with the olive green of the mantle and contrasting with the intense blue of the sky and Lombardy hills and the white snow-clad Alps. The strong note of red saves
1532 S² the composition from being too cold. Solario's *Crucifixion* can be compared interestingly with those of Mantegna and Veronese. Individual figures are good, but the composition is confused and the colouring spotted. Again, there appears the dominant reddish brown. In the head of
1533 S *John the Baptist*, extremely well painted, note the reflection of the ear in the charger.

1669 S After looking at pictures by Leonardo, the *Madonna of the Casio Family*, by **Beltraffio,** a pupil, strikes the eye as a crude composition. Yet it is the painter's masterpiece. But walk through the room of the French Classicists and return. The simple dignity and charming face of the Madonna will appeal to the æsthetic sense; while the brilliancy of tones at once explains the expression " Lombardy colour " (cf. Carracci). The Babe is a quaint figure and the pose of the Madonna is unusually attractive. St. Sebastian has no arrows, merely bloody wounds, but John the Baptist carries his reed cross and script. The donor, kneeling to the right, wears the laurel wreath to identify him as the poet of the family.

Bernardino Luini, the great disciple of Leonardo, is VI B
one who, though not an immediate pupil, penetrated more intimately than even Leonardo's pupils into the refined conceptions of the master. Luini used the Leonardesque form of face, but transformed it into a new type of beauty. He was more than a mere imitator. Whether Luini be considered exquisite and fascinating or sentimental and tedious will depend upon the personality of the observer. The type of face is reproduced with an insistence that would weary if it were not pure in line, carefully modelled, and varied in pose. The artist, while using the same type, always gave himself a new problem.

In the *Holy Family* the Madonna has the gentle 1353 S
loveliness of Leornardo's women with the added extreme sweetness peculiar to Luini. The *Daughter of Herodias,* 1355 S
or Salome, with the head of John the Baptist, is of the same type of face. Note the difference in colour scheme of the two pictures. The former picture is warm in tone, the latter cold. *The Sleeping Infant Jesus* is one of 1354 S
Luini's most original conceptions. The poses are natural and the figures well drawn. The face of the Madonna, with its lovely oval and langourous eyes, is rarely beautiful, and the colour is soft and harmonious. In the Salle Duchâtel (near the Main Stairway) are several of Luini's frescoes, a medium in which he was unusually successful. Fresco painting required sureness of touch and accuracy in anticipating colour harmonies, for the paint was applied to wet plaster, and once absorbed could not be altered without removing the plaster. In the *Nativity* and the V
Adoration of the Magi, the delicate tints, skilfully juxta- *1359
posed, harmonize well with the sensitive treatment of the *1360
subject. The Madonna, with gentle dignity, presents the Child to be worshipped by the three kings, Caspar, Melchior, and Balthazar, who represent the three ages

of man and the three continents (Asia, Europe and Africa). Observe the modified treatment of the halo, used purely for decorative effect, and the gold band edging the robes that recall the manner of the primitives. In the " Nativity " an angel presents the Babe with a cross, a pathetic allusion to his mission on earth — to the necessity of his incarnation as a human child.

SUGGESTED READING

Cartwright. . ..... *Beatrice d'Este.*
Merejkowski. . ..... *The Forerunner (Life and Times of Leonardo).*
McCurdy..... *Note book of Leonardo.*
Muntz..... *Leonardo da Vinci*
C. Ricci..... *Art in Northern Italy.*
Williamson..... *Luini.*

CHAPTER V

PERUGINO AND RAPHAEL

Pietro Vannucci was called **Perugino** from the city VI
of Perugia, in Umbria, where he learned his craft before going to Florence. Undoubtedly he was influenced by the great Umbrian, Piero della Francesca, who may be well studied in the London Gallery. While Perugino never acquired his truth in the drawing of figures, it is probably from Francesco that Perugino learned the secret of so handling his paint as to convey a sense of distance and to give an atmospheric envelope to the figures. This sense of *aerial perspective* is something more than perspective through drawing. Aerial perspective and space composition, Perugino's great contributions to art, he handed down to his pupil Raphael.

Perugino's greatest pictures, such as the frescoes of the Sistine Chapel, those of the Cambio at Perugia, and "The Crucifixion" in Florence, take high rank. Many altar pieces are exquisitely beautiful,—as the two in Bay A.

The *Madonna Enthroned* between St. Rosa and *1564 A
St. Catherine is a fine early example of splendid colouring.

St. Rosa of Viterbo, a member of the third order of St. Francis, was revered for her charity.

The Virgin sitting on a terrace enclosed by a simple balustrade, is obviously surrounded by air, that is to say there is a definite atmospheric depth before and behind the two Saints and the Madonna. Note the feeling for space around the feet of the Saints, behind the folds of the draperies, and in front of the balustrade. This is obtained not so much by drawing as by an accuracy of the tones that render the different values. The composition, though formal, admirably illustrates Perugino's sense of adequate balance. Observe the varied inclination of the heads, and the way the drapery of the two Saints, falling in the same direction to the left, is balanced by the ampler folds of the Madonna's robe, which falls in the opposite direction. Again compare the arrangement of the arms and the balance of colour masses. The faces have the usual tender piety of Perugino. His type of face can be readily learned. Observe the resemblance between the Madonna and her two companions. Pietro is undoubtedly open to the charge of mannerism, for his figures recur frequently, often with the same gesture. Learn to recognize the round, full face; the brow high and uncovered, the hair straight off the forehead, the eyes dreamy, the nose infantile, and the mouth small and pursed up. Frequently the head is inclined to one side and the eyes cast upward with the Umbrian sentiment of profound piety. Usually too, the figures stand on one foot and have one knee bent and one hand on a hip. Perugino's pictures were in great demand because of their fervent religious expression, and he acquired the pernicious habit of reproducing set figures and gestures, without making the mental effort to create new forms. His work becomes especially devoid of thought toward the end of his career.

Perugino, while successful in pictures of repose, could

not express movement. His angels, satisfactory here as VI A
quiet figures in the background, are absurd beings when they attempt to fly, giving the impression of being suspended. His people never walk, they trip. As a rule the Umbrians could not plant their figures squarely on the ground.

The *St. Sebastian* (opposite) is an excellent example of *1566 S
the painter's later, richer manner.

The numerous representations of ST. SEBASTIAN that line the walls of picture galleries are the result of the many plagues from which Europe suffered. St. Sebastian was traditionally the protector against plagues, and pictures were dedicated to him as votive offerings, either as petitions to stay a pestilence, or as thank-offerings for a plague averted. In the arrows, which are his emblem because he himself overcame death by arrows, is a curious analogy to the pestilential darts of the sun god Apollo, who sent his rays of wrath upon the Greeks (Iliad, I). Sebastian was a captain in the Roman Guards, in the days of Diocletian. He was secretly a Christian, and when he saw two young noblemen, who were on their way to death, about to renounce their belief because of the prayers and entreaties of wives and mothers, he rushed forward and openly exhorted them to be steadfast in the faith. His eloquence converted all within hearing. Diocletian, when he learned of this conversion, ordered Sebastian to be shot with arrows. Left for dead, he was found by a Christian widow, who nursed him back to life, for none of his wounds were in vital parts. Believing himself called upon to proclaim his miraculous delivery, he placed himself on the steps of the Capitoline as Diocletian descended and besought mercy for the Christians. Enraged, the Emperor had him beaten to death with clubs. Therefore in pictures he frequently holds the palm of martyrdom. Sometimes he is in soldier's armour, but more often, as here, nude and pierced with arrows.

Perugino's St. Sebastian is fairly satisfactory in its characterization. The face of the Saint is neither contorted with anguish nor radiant with ecstatic joy as in many absurd compositions. Sodoma, a late Sienese

VI A artist, has one in the Ufizzi popularly considered to be the finest treatment of the subject, but the Mantegna of the Louvre (farther down the gallery) is an infinitely nobler conception.

In Perugino's picture the Saint stands in an easy attitude, resting upon one foot more than upon the other, thus giving to the body a graceful curve. The position is similar to the classic pose of the School of Praxiteles, showing the influence of the newly discovered Greek antiquities on Florentine art. Observe the aerial perspective, especially noticeable around the feet and behind the pillars. The loveliest portion of the picture is the landscape, a landscape typical of the Umbrian school. Against a lemon-coloured sky is drawn the delicate feathery tree of the country that lies around Perugia and Assisi. No early painters ever succeeded so well in giving that peculiar feeling of outdoor spaciousness, of a serene, ideal region filled with luminous glowing atmosphere, as the artists from Umbria.

1565 S In the *Madonna and Child*, with the Baptist and St. Catherine, the attendant saints are well composed and thrown into the background behind the Virgin. Note the repetition of the Umbrian type of face, here and in 1566 S the *St. Paul* above.

Hanging with the Mantegnas is a decorative panel, 1567 S the *Combat between Love and Chastity*, painted for the boudoir of Isabella d'Este Gonzaga. Venus applies her torch to Diana's drapery, while the chaste goddess aims her arrow at the heart of the goddess of love. The pleasing feature is the Umbrian landscape, with its hills and delicate trees into which charming little Cupids are trying to climb.

1539 N A similar landscape is in *The Nativity* by **Lo Spagna,** a pupil of Perugino, but one who never equalled

his master. Observe the affectation of the figures, VI
especially the mannered poses of those in the background. The legs are crooked in the quaint Umbrian way. The same types are found in **Giannicola Manni,** who was also a pupil of Perugino. A large altar piece, *The* 1372 N
Madonna Enthroned, is decidedly decorative. There are two small pictures by him in the doorway leading to Room VII.

Pinturicchio, another of Perugino's pupils and a fellow artist of Raphael at Perugia, is represented only VII
by a small *Madonna with Saints* (Room of The Primi- 1417 I
tives). Although as decorative as an old missel, with its lavish use of gold, and quaintly charming with its adorable baby, the panel gives no conception of the delicious naïvety and pictorial loveliness of Pinturicchio's frescoes in the Borgia Apartment of the Vatican and in the Libraria at Siena, nor even of those charming fantasies in the London Gallery.

Less correct in drawing than Perugino at his best, he has a fine sense of composition, a feeling for atmosphere, and, above all, the peculiarly seductive charm of a quaint story-teller.

The two panels in the Long Gallery, attributed to **Matteo Balducci,** and representing *The Judgment of* 1571 A
Solomon and *The Judgment of Daniel,* have the rich 1572 N
tone of old tapestries and are in the storytelling manner of Pinturicchio. Is there a similarity to Carpaccio here?

Spagna, Manni, and Pinturicchio were none of them as great as Perugino, but Perugino had one pupil more illustrious than himself—**Raphael.** In a life of thirty-seven years, Raphael left more creations of varied charm than perhaps any other artist in a life twice as long. Endowed with a remarkable gift of assimilation, he absorbed the best from every artist with whom he

VI came in contact, selecting, making over, and transfusing these ideas by his own personality. In one thing only was he lacking: he never attained as high a degree of excellence in "painting,"—that is in manipulating colour through direct brushwork, making each touch count and have a beauty of its own,—as did the Venetians and Velasquez. He is usually a trifle cold. The world's greatest artist, in the widest sense of the word, he falls just short of being a "painter." Of high creative imagination, spiritual, æsthetic, Raphael did not revel in the sensuous use of colour as did the Venetians, Correggio, and Rubens.

He is, moreover, always graceful and well balanced, sometimes at the expense of virility. These facts explain his lack of popularity today among a certain class of painters to whom brushwork is all important.

It is impossible to get an adequate idea of the full scope of Raphael's genius from the pictures in the Louvre, yet a fair conception may be obtained of the four periods to which his work belongs:—first came the youthful period; second, the Umbrian, when he was so under the influence of Perugino that many of his pictures were ascribed to Perugino; third, the Florentine epoch (the time of his many saintly Madonnas); and last the Roman period when working with Michel Angelo.

Raphaello Sanzio was born in Urbino. His father died when he was eleven so that, although Giovanni Santi was an artist of some repute in his community, Raphael could have received but little training at his hands. Before entering the studio of Perugino, he worked under Timoteo Viti (see Drawings), a former assistant of Francia at Bologna. Beside the *Monna Lisa*, in the new small Salon Carré, are two small pictures
1503 CS
1502 CS of this epoch—a *St. George*, and a *St. Michel*. These

works, attributed to the year 1504, are said to have VI
been painted in honour of the restoration of Guidobaldo, Duke of Urbino, to his dominions. The choice of subjects was fitting, for the two warrior saints symbolize the triumph of good over evil.

St. Michael, one of the three archangels frequently represented in art, is the warrior-angel with wings, he who is the celestial avenger, the driver-out of the rebel host, placing his foot upon the fallen Satan. He is the patron saint of France. In primitive art, evil is represented as a demon, in later art as a human being. Compare the small picture with the large St. Michael in the Salon Carré (Salle IV).

In the murky distance are traces of mediævalism, the details being taken from Dante's "Inferno;" the figures weighed down by leaden cowls are the hypocrites, those tormented by a plague of serpents, the thieves.

A sense of movement, one of Raphael's greatest characteristics, is already apparent in both.

St. George is also an avenging spirit, a righter of wrongs, but human in form, not divine. He is always to be distinguished from St. Michael by an absence of wings. Because he is human, his lance is broken in the conflict. St. George, a favorite of nobles and one of the most popular of all saints, is the Patron Saint of England. He frequently carries a banner with the Maltese cross. A native of Cappadocia, St. George was a Christian, though tribune in the army of Diocletian. One day he passed through a sorrowing city, for the Princess, chosen by lot, was to be sacrificed to a dragon who had been ravaging the countryside. St. George overcame the monster, and, binding him with the girdle of the Princess, led him captive through the streets. As a result of this miracle twenty thousand souls were converted. S. George continued his journey, and, finding edicts of Diocletian published against the Christians, tore them from the wall. He was seized and brought before the Emperor. Condemned to death, he suffered fearful tortures, which he miraculously overcame, but at the last was permitted to receive the crown of martyrdom.

VI Opposite is the *Jeanne d'Aragon*, treated of below.

1509 S The *Apollo and Marsyas*, attributed to Raphael in the catalogue, is given by Berenson to Perugino, but for purposes of study we may consider it as by Raphael when completely under Perugino's influence. The nude is treated with the smooth finish of a miniature, and may be compared with *The Three Graces* by Raphael at Chantilly. Compare also the pose of the Apollo with that of the St. Sebastian by Perugino, and observe the delicate Umbrian landscape. Soulier ascribes the picture to Pinturricchio.

The scene represented is the contest in music between the god Apollo and Marsyas. Marsyas challenged Apollo, but was vanquished, and, for his insolence in daring to compete with a God, Apollo ordered him to be flayed alive, a subject often depicted in art.

Raphaels's greatest picture of this Umbrian period is in Milan, the "Spozalizio" (Marriage of the Virgin) (1), wherein is shown such excellent composition of numerous figures in relation to architectural setting, and such a glow of atmosphere, that for years the picture, ascribed to Perugino, passed as one of his masterpieces. A careful analysis has proved that in vitality, in the delicacy and distinction of the faces, in accuracy of drawing, and in feeling for form and line, the picture is far superior to any by Perugino.

*1496 S When Raphael left Perugia for Florence, he entered upon the third period of his development. The *Belle Jardinière* belongs to this epoch, as do several exquisitely

(1) Inferior copy in the Thiers collection, Louvre.

refined, spiritual Madonnas in various museums:—the VI
"Gran Duca" of the Pitti, the "Tempi Madonna" at Munich, the "Madonna of the Fish" at Madrid. In these the colour is clear and smooth, the blues are intense, the outlines still well defined. At Florence Raphael came under the influence of Leonardo, Fra Bartolommeo, and Del Sarto. In the "Belle Jardinière," as in the "Madonna of the Rocks," Mary is seated in a meadow with the two children at her knees. The feeling for atmosphere is here pronounced, and the landscape continues from the foreground back to the sloping hills. Hitherto some barrier has been noticeable; a mound of earth, or usually a balustrade, has broken the line of perspective. The composition is pyramidal, a form derived from Fra Bartolommeo, who introduced that manner of composing into art (cf. Bartolommeo). The little St. John might be framed in a triangle. If the Christ were included, the frame would be enlarged, two sides being extended, the base and the line passing along the back, arm, and head of St. John. If the three figures were included, the triangle again would be enlarged, the base remaining constant, and the two other lines uniting above Mary's head.

The picture would be more effective if hung higher. Stand to the right and stoop. The bodies take on solidity, the shadows have significance. The picture was intended as a high altarpiece. Raphael, like Donatello, considered as of primary importance the place which his work was to occupy. In simplicity, in sincerity, in repose, the "Belle Jardinière" is one of the gems of the Louvre. It is a high expression of religious thought, carefully conceived and executed. In this picture is still felt the profound piety of the early painters. Art is still the hand-maiden of the Church. When the English

VI artists (1) of the nineteenth century spoke of "Preraphaelite Art" they referred to the art of the early Renaissance, including such pictures as these of Raphael's Florentine period. The Preraphaelite Brotherhood in England believed that art was modelling itself too much upon the late Renaissance art of Italy, and they attempted to return to the sincerity, veracity, and symbolism of the early artists.

Raphael's Roman pictures are entirely different in spirit and treatment from those painted in Florence. From Andrea del Sarto he had acquired facility in brush-handling. He no longer laid on colour smoothly, evenly, and with an enamel effect. The tints were fused. A freer use of oil as a medium introduced a general change in art. With a freedom of brush work, a desire to group figures in order to express movement, and a loosening of religious conventions, there came, everywhere in the art world, the love of art for art's sake. A painter was more than ever concerned with the effect of his picture as a whole. It had to be an organic unit in composition and in colour. The time had gone by when the simple beauty of a Lorenzo da Credi—with contrasted and isolated figures—could satisfy. The Renaissance was at the full. It was best expressed by the late work of Raphael, by Andrea del Sarto, Michael Angelo, the late Venetians, and Correggio.

Raphael's entire life was a festival. It is marvellous the amount of work he accomplished, especially when much of his time was devoted to his "Bella," the model for several of his pictures. In Rome he was the centre of an adoring retinue. Success followed success. He

(1) The Brotherhood included Sir John Millais, Dante Gabriel Rossetti, and Holman Hunt. Ruskin was their literary advocate.

was overwhelmed by orders for pictures, and left to his VI
pupils the execution of many for which he made the cartoons.

Several portraits of this period, however, are by his hand alone, the very fine *Portrait of Balthazar Castiglione* *1505
being one of his best. The personality of the peace-loving, kindly man of letters is ably delineated and the beard, the fur, and the cambric are painted with a fine feeling for textile values—that is, the difference between the various substances is carefully discriminated. The hands, well drawn, suffer from restoration.

The portrait of *Jeanne d'Aragon*, wife of Prince 1507
Asconia Colonna, Lord High Constable of the Kingdom of Naples, is supposed to have been almost entirely done by pupils, though Raphael, according to Vasari, painted the head. The yellow-white silk in the sleeve is cleverly handled. The *Portrait of a Youth* was for some time 1506
considered to be a portrait of Raphael himself, but it is in the Florentine style, and Raphael was much older than the boy represented when he adopted that manner of painting. Even the authorship is now disputed. Morelli gives it to Bacchiacca, a Florentine. The small *Holy Family* is decidedly of the Roman period. Observe 1499
the complex attitudes of the figures and the darker, richer colouring. The *Portraits of two Men* has been succes- 1508
sively attributed to Romano, Piombo, and Pontormo. *St. Catherine of Alexandria* resting on her wheel is also 1511
the work of pupils. The fine *Head of St. Elizabeth*, 1509
a study in fresco, is Roman in character.

In the *Vision of Ezekiel*, a copy of the famous picture 1513a
in the Pitti Palace, the four Evangelists are replaced by their four symbols. The *Madonna of the Blue* 1497
Diadem, or the "Madonna of the Veil," is charming, whether by Raphael or a follower. The landscape,

VI especially pleasing with its hazy blue distance and tender lights on the ruined temple, has an unusual feeling for texture, for marble, soil and vine. In atmosphere it anticipates the modern Impressionists. Note the sunshine and shadow in the archway.

501 S³ The *St. Margaret* was executed in large part by Jules Romano. This was painted for François I., out of compliment to his sister, Margaret of Navarre, a woman of brilliant parts who has left the "Heptaméron" and who, devoted to art and literature, exerted a strong influence over her royal brother. In spite of the fact that the picture has been subjected to cruel treatment,—washed by Primaticcio in the sixteenth century, "done over" in the seventeenth, and transferred from wood to canvas in the eighteenth, the soul of Raphael still lingers in the supple, lithe, girlish figure springing from the dragon with that elasticity which is Raphael's greatest charm, and in the serene face of the martyr who triumphed through faith and humility.

ST. MARGARET is the only one of the four great patronesses who was not learned (the others being St. Catherine, St. Barbara, St. Ursula). The daughter of a priest of Antioch, she was brought up in the Christian faith by the nurse who reared her in the country. The governor of Antioch saw her tending sheep on the hill-side, and, enamoured of her beauty, had her removed to his palace, where he besought her to become his wife. When she refused, declaring herself the servant of Christ, the governor had her cast into a dungeon and subjected to fearful torments. But she triumphed over all, even issuing unharmed from a dragon,—emblem of consuming sin,—which had swallowed her. According to some legends, she vanquished him by holding up a crucifix.

Finally, however, she suffered martyrdom by the sword. Frequently she wears a crown or string of pearls significant of her name. She is usually accompanied by the dragon and often carries a cross, sword or palm.

1560 S Next to the St. Margaret is a *St. John the Baptist*

that plainly shows the influence of Michel Angelo's figures in the Sistine. Berenson believes this to have been done by Sebastian del Piombo. VI

The very fine *Portrait of a Young Man* (near the Lorenzo da Credi, opposite), now given to Franciabigio, was long considered to be by Raphael. 1644 IV

In the Salon Carré is the *Holy Family* of François I. (possibly finished by Jules Romano). It is an excellent example of Raphael's fourth period, although the colours have faded badly. 1498

Allusion has already been made to his mastery over space composition, and his ability to express movement, and, in the "Holy Family," these characteristics are especially pronounced. But the composition has not the reposeful dignity of the pyramidal construction. It is full of the curves of movement. If reduced to outline the design would be found to consist of a series of harmoniously related scrolls. Observe the position of Mary, the lines of her drapery, and the play of the body in the Christ Child. Joseph appears to be a restful figure. But here most of all is evident the Roman influence, the dominating influence of Michel Angelo. Observe that the head rests upon a closed hand, that the wrist is twisted and the arm bent. The arrangement is complex. The effect of repose is obtained by the complete mastery of drawing. The angels are lovable beings. Raphael, sweet and gracious by nature, was especially fitted to interpret the divine host—neither severe creations far removed from human sympathy, as in Byzantine art, nor winged cherubs that seem mere Cupids from the classic gardens of Love, as in late Italian art, but spiritualized beings with sensitive faces, fluttering garments and feet that scarcely touch the ground (see Drawings).

IV
1504 E In the *St. Michel* (diagonally opposite), the instantaneous effect of movement is even more effective. The warrior archangel, just descended swiftly from above, stands superbly poised on the vanquished figure of Evil. The subject was chosen as a compliment to François I., for whom the picture was painted. Pope Leo the X. offered to the French monarch a painting by Raphael, and the artist selected for his subject the Patron Saint of France. Undoubtedly, Jules Romano, Raphael's favourite pupil, aided in the execution of the picture, which today shows the disastrous effects of restoration and repainting. Study the design,—the arrangement of the wings and drapery around the head.

Raphael's grace, his sensitiveness, his spirituality, his feeling for beautiful line, his mastery over movement and over space composition and his treatment of aerial perspective, have all been analyzed in connection with the pictures of the Louvre. But to appreciate his full genius, it is necessary to study his greatest works, "The Sistine Madonna" at Dresden, of the Roman period, the portraits in Florence, perhaps his greatest paintings, and the frescoes of the Vatican (see B. A.). The frescoes are marvels of decorative skill, pictorial masses that fill wall spaces effectively, making ordinary rooms into radiant, dignified halls.

The wide range of his work is astonishing. He ranks as one of the greatest artists not only because of craftsmanship, but because of remarkable intellectual force and vivid imagination. He came at a time when the art world was filled with a knowledge of Biblical lore and quickened by the Greek ideal of beauty. He took "Hebraïc traditions, and clothed them in Hellenic garb." His frescoes in the Stanzas of the Vatican, such as the "School of Athens," "Heliodorus Driven

from the Temple," his Biblical stories in the Loggia, IV
and the Cartoons for tapestries show a remarkable fund of information, combined with aesthetic appreciation and creative originality. He tells his stories well, for above all Raphael ranks high as an illustrator. He is, indeed, the great illustrator of the Renaissance.

SUGGESTED READING

B. Berenson..... *Raphael.*
E. M. Phillips..... *The Sistine Chapel.*
J. Cartwright..... *Central Italian Painters.*

CHAPTER VI

FLORENTINE ART OF THE HIGH RENAISSANCE

VI Fra Bartolommeo and Michel Angelo were born in the same year, 1475, but the latter outlived the former by forty-four years, and Michel Angelo's work belongs to a late epoch, while that of Fra Bartolommeo is transitional and allied by its simple expression of religious fervour to the art of the early Renaissance. **Fra Bartolommeo** became a member of the Dominican Convent of San Marco, rendered illustrious during the preceding century by the art of Fra Angelico; the same famous convent that witnessed the tragedy of Savonarola. Bartolommeo, or Baccio della Porta, as he was called (because his father, a poor muleteer, lived just outside the walls of Florence), was early apprenticed to Cosimo Roselli. By faithfulness and industry, he earned the confidence of his master and the love of a fellow student, Albertinelli. The two young artists set up a studio together, and throughout life their friendship remained unbroken, though often shaken by different conceptions of life and disagreements, religious and political. Albertinelli remained an "arrabbiati,"

or despiser of the teachings of Savonarola, while VI
Bartolommeo, a zealous "piagnone," sacrificed at the same time as Lorenzo da Credi all nude studies on the "Bonfire of Vanities," and was one of the faithful band that rallied around the beloved friar when the mob stormed the convent to drag Savonarola forth to a fiery death. It was grief over the downfall of the cause of Savonarola that prompted Baccio della Porta to enter the convent made sacred by his master. For many years, as Fra Bartolommeo, he refused to touch a brush, but eventually decided to follow the example of Fra Angelico and dedicate his services to God. In spirit, the work of the two artists is the same, but in result there is a wide difference, due not only to the great advance in artistic development, but also to the difference in temperament of the two men. Fra Bartolommeo, while fervent, is not so spiritual,—he is more of the world; his work is richer and more majestic than that of Angelico.

The *Virgin Enthroned*, a splendid picture, reveals *115
all his great qualities as well as his defects. He was the first to use the pyramidal construction with success. Observe here that St. Catherine of Siena, the kneeling figure, might be placed in a triangular frame. A larger frame would include the Virgin and Child. On either side, the groups compose in triangles. To the left are St. Peter, St. Vincent, and St. Stephen, to the right St. Paul and two Saints with palms of martyrdom but without other signs of identification. In the background St. Francis and St. Dominic embrace one another. Their expressive attitude is drawn from the historic fact that in 1216 Francis and Dominic actually met and embraced in Rome. St. Peter, with a superb gesture, quite Raphaelesque, points to St. Catherine.

VI St. Vincent Ferraris, a Spanish Dominican, is probably introduced because, like St. Catherine, he was famous for his eloquence. St. Stephen, the stones of martyrdom on his head, is also introduced because of his persuasive speech.

St. Catherine of Siena, even if shorn of the miraculous legends that have grown up around her eventful life, would still remain one of the most unique and impressive figures in history. Her influence was not less wonderful than that of Joan of Arc. The daughter of a tanner, she began at the age of seven to devote her life to Christ, praying that like her patron saint, St. Catherine of Alexandria, she might become worthy of being His bride. Worn by fasting and penance, she had ecstatic visions in which Christ came in person to walk with her up and down the church sustaining her faith and aiding her to overcome temptations. She nursed dreaded cases of illness, even caring for lepers, and accompanied sinners to the gallows, persuading them to repent and converting them to a faith in God. Her fame for good deeds and for eloquence spread far beyond Siena and the Dominican Brotherhood to which she belonged as a penitent of the third order. This third order inaugurated by both Franciscans and Dominicans, enabled a member to continue his secular life and domestic duties. The people of Florence, excommunicated by the Pope, elected St. Catherine as their ambassadress to right their wrongs at the Papal Court. The Pope, Gregory XI., was then established in France, at Avignon. She conducted negotiations with such discretion that the Pope left to her the dictating of the terms of peace. Upon her return to Italy, she was impressed by the turbulence and misery of the country, and felt that it was due to the absence of the Papal Court from Rome. She wrote persuasive letters urging Gregory to return, and herself went to meet him and conduct him in triumph to St. John Lateran, the seat of the Papacy before the building of St. Peter's. After the death of Gregory, she supported Urban VI., the Italian Pontif, against his rival in Avignon. Exhausted by religious discipline, she died at the age of thirty-three, filled with enthusiastic faith, murmuring: — "Not vain glory, but Thy Glory, O God!"

The most famous picture of St. Catherine is the one by Sodoma in Siena, where she is swooning after receiving the stigmata from Christ (see B. A.). In a portrait of her by Vanni, painted during her lifetime,

she is represented with the marks upon her hands. VI
Frequently she carries the lily of purity.

In this picture, St. Catherine kneels, her face unrevealed; yet Fra Bortolommeo has succeeded in indicating a strong personality—a nature reverently submissive yet powerful. The lines of her garment, true to the form of the body, fall in simple, sweeping curves, for Fra Bartolommeo was a master of the treatment of drapery. His folds, always the result of a feeling for the anatomy underneath, hang ample and decorative. He was one of the first artists to use the jointed lay figure as a model. While in colour he cannot equal Andrea del Sarto, the great colourist of the Florentine school, yet the headdress of St. Catherine is a superb study in white. The picture, as a whole (though perhaps the green of the baldacchino, or canopy, is a trifle intense) is harmonious and gloriously vibrant. The faces, round and full, though somewhat inane, are well modelled. The chiaroscuro, or play of light and shade, is effective, showing the influence of Leonardo, but at times the shadows are too black.

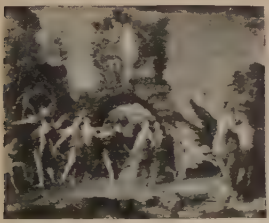
His masterpieces are the altarpiece at Lucca (see B. A.), and the "Marriage of the Two St. Catherines" in the Pitti. The noble simplicity of his figures was marred later in life by a desire to follow Michel Angelo, whom he could not equal and merely imitated, as in the "St. Mark" of the Pitti. Fra Bartolommeo is unsurpassed in symmetrical, imposing designs, in majestic conceptions, in the creation of superb, well-draped figures, and in brilliancy of colour; yet he cannot rank with the greatest artists. He falls short in two essentials: he cannot express movement, and he cannot create types. His figures are monumental, not vital; his faces are commonplace. Bartolommeo lacked intellectuel vigour

VI and creative originality, but, when Leonardo, Raphael, and Michel Angelo were occupied with foreign commissions, he was the most popular artist in Florence.

53 AN A small picture, an *Annunciation*, is an unusual treatment of the subject. Annunciations and Nativities were usually considered as historical scenes, only persons contemporary with the events being introduced. But here, as in a Madonna Enthroned, Mary is seated and surrounded by Saints of divers historical periods, who, before the Christ is even born, worship and proclaim her Queen. Gabriel is seen descending from above. To the left stand St. John the Baptist and St. Paul; to the right, St. Francis and St. Jerome; in the foreground kneel St. Margaret with her crucifix, a charming figure, and St. Mary Magdalene with her vase.

The picture, though small, has breadth of handling, and the delicate draperies are managed with a Fra Bartolommeo majesty.

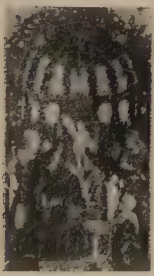
To **Albertinelli,** who sunk his personality so completely in that of his companion Fra Bartolommeo that their work is often undistinguishable, is given a
115 N small *Noli me Tangere*, accredited by some to Bartolommeo. It is strange that between these two there should have been such a sympathy in artistic ideals, such a blending of tastes, when in character they were diametrically opposed. Albertinelli railed at priests, and was himself a riotous liver; but his devotion to Fra Bartolommeo was intense. Twice the two entered into partnership, the second time several years after Bartolommeo had taken the vows. When this second partnership was dissolved, Albertinelli married and set up a wine shop, declaring he never would paint again. But after a few months, he went back to his calling, and



Mantegna. The Parnassus

Giorgione. The Concert

Cima
The Virgin and Child



Mantegna
The Madonna of Victory

Andrea del Sarto
Charity

Fra Bartolommeo
The Virgin in Glory

when, two years later, he was in his last illness, Fra VI
Bartolommeo was in attendance at his bedside.

The *Madonna on a Pedestal*, between St. Jerome 1114 H
and St. Zenobius, is a characteristic work. The composition is dignified, the sentiment tender. Observe the ample cast of draperies. The scenes in the background are drawn from the legends of the two saints: on the left St. Jerome prays in solitude; he removes the thorn from the lion's foot; the thieves make off with the donkey: on the right is St. Zenobius.

St. Zenobius, Bishop of Florence in the Fifth Century, assists at a religious ceremony in the streets of Florence, of which city he became a patron saint. Observe Adam and Eve on the pedestal, emblematic of the downfall of man. Christ (above) is the Redeemer, who points to the words of Salvation which he will speak.

Andrea del Sarto, the painter "senza errore," or faultless painter, was, in the absence of the other foremost artists, the great rival of Fra Bartolommeo. After the friar's death, Del Sarto remained the most prominent painter of Florence. In mere technique and in colour he excelled other Florentines, and alone of the Florentines can be compared with the Venetians for brushwork. But Andrea lacked the devotion to truth that absorbed Leonardo, the religious fervour that stirred Fra Bartolommeo, and the thirst for knowledge that animated Raphael. When twenty he gave promise of becoming one of the greatest artists of all time. His frescoes in the cloister of the Annunziata, Florence, show rare mastery over technique, splendid colouring, freshness of invention, and vigorous narrative power. But these frescoes remain his best large undertaking. Many easel pictures are well composed and subtle and mellow in colour, but Andrea never attained an adequate

VI expression of highest thought or profoundest pathos. Whether this be due to an incapacity of his own moral nature, to the unhappy influence of a wayward wife, whom Vasari berates soundly, or to the fact that Fate never gave him just the opportunity necessary to call forth his full genius, probably never can be determined. (See Browning's *Andrea del Sarto.*) Certain it is that he kept his personality at a time when Leonardo, Raphael, and Michel Angelo were dominating lesser men, and Michel Angelo is reported to have said to Raphael, when they were working together in Rome:—

"There is a little man in Florence who, were he ever employed on such works as these, would bring out the sweat upon your brow."

But the one great opportunity that came to Andrea, wherein he might have given his powers fullest scope, he failed to embrace. Invited to France by François I., he remained barely a year, returning to Florence to join his beloved wife Lucrezia upon whom it is said he squandered funds entrusted to him by the French monarch for the purchase of Italian works of art. Just how far this woman influenced him for good or for evil is a delicate matter to decide. From the days when she was the wife of del Fede, and her haunting face was caught by the artist and fixed upon the walls of the Scalzo; through the years when, having been left a widow, she became the adored wife of Andrea, to the hour of his death (for he left a will calling her "la mia diletta domina"), Lucrezia molded his artistic career. He created a new type of Virgin from her lovely face—a proud Virgin, with large, sad, black eyes. Her face appears in all his pictures, now as a Virgin, now as a Mary Magdalene, now as some

other Saint. In spite of the stories related by Vasari, VI
be they true or false, she was at least a patient model. Vasari, the writer of the "Lives," was a pupil in the bottega of Andrea del Sarto, and, because of a dislike for his master's wife, he has portrayed her as a termagant, a spendthrift, a faithless spouse.

In the *Charity* the face of Lucrezia cannot be pro- *1514 B
perly judged because the painting has been twice transferred, once from wood to canvas, and again to a new canvas, a difficult process. An adhesive substance is placed across the front of the picture to hold the paint firm; then the rotten canvas is scraped away from the hard paint, and a new canvas is placed on the back. Removing the substance from the front often distorts the drawing and damages the colour. In the *Charity*, Andrea's transparent delicacy and glow are partially lost. The tone is a trifle more subdued than usual—a little more blue. The colouring is, however, poetically suggestive. The waif below, a pathetic little figure, is surrounded by blue, and blue reflections on his nude body emphasize the sadness of his attitude. The child above is more hopeful in pose and colour, while the babe that receives of the bounty of Charity reflects the rosy hues of her drapery. The nude figures are drawn with power, and the folds of the drapery are magnificently handled. They fall over the knee in full, inevitable curves. The composition, though formal, is one of Andrea's finest. Observe the naturalness in the attitudes of the children, note how each child fills a given space, how each balances the other, and at the same time ably sustains a relationship to the central figure.

A better idea of Andrea's ideal type of face may be had from the *Holy Family*. Here likewise the colour *1515 N

VI is more characteristic, possessing a transparent glow, melting tones, and a suffused light and shade. Compare the painting of the white headdress of Elizabeth with St. Catherine's in the Fra Bartolommeo. It was this "Holy Family" that attracted François I. to the artist and prompted him to invite Andrea to France. The "Charity" was painted for the French King. The
1517 N *Annunciation* is an ancient copy of an original in the
1516 AN Pitti. A second *Holy Family*, oval in form, is soft and mellow in tone. The St. John has the smile peculiar to Del Sarto's boys. Del Sarto may be studied to advantage only in Florence. The "Madonna delle Arpie" and the "St. John," both in Florence, are two of his most popular works. (See B. A.) The "Last Supper" (see B. A.) in the San Salvi, is an effective rendering of the subject, second in beauty only to Leonardo's. A study for the dead Christ, in the "Deposition" of the Pitti, is among the drawings of the Louvre.

Andrea's favourite pupil was **Pontormo,** or Jacopo
1240 N: Carucci. A *Madonna Enthroned*, by Carucci, has some of the Del Sarto feeling for colour, but the types are uninteresting. St. Peter here carries two keys. St. Benedict, as usual, is patriarchal. The companion figure to St. Sebastian is the Thief who repented at the Crucifixion. He carries his cross, and his hands bear marks of the nails. There is a quaint introduction, on the Madonna's pedestal, of a contemporary Florentine procession:—the Seigneurie celebrates the anniversary of the expulsion of the tyrant Gualtieri de Brienne.

1242 BN The *Visitation* is a copy made by him of one of Andrea's frescoes in the Annunciata. Notice the excellent grouping, the pose of the figure to the right,

and the characteristic attitude of the seated woman. VI
Compare the complex treatment of the subject with Ghirlandajo's simpler composition of a century before.

Bronzino, another pupil of Del Sarto, excelled as a portrait painter. His *Portrait of a Sculptor* is dignified 1184 N
and well individualized.

Luca Signorelli, of Cortona, was born some forty years before Andrea del Sarto. He is usually ranked as a Florentine, but de he was a pupil of Piero della Francesca, the Umbrian, and worked largely in Central Italy. His finest production is a "Last Judgment" in the Cathedral of Orvieto, sublimely poetic in conception and splendid in execution. Signorelli's work is virile, full of concentrated passion, and solemn depth of tragic feeling. Vasari records that when Signorelli's son was killed, the artist had the boy "stripped naked, and with extraordinary constancy of soul, uttering no complaint and shedding no tear, painted the portrait of his dead son." For grandeur of conception, Signorelli is the forerunner of Michel Angelo, who drew inspiration from his forceful nudes. Michel Angelo did not think it beneath his genius to introduce into his own "Last Judgment" of the Sistine Chapel (see B. A.) one of Signorelli's figures, possibly as an acknowledgment of gratitude to the older master. Signorelli had been influenced by the realist Antonio Pollajuolo, the first to occupy himself with the study of the body as a means of expressing thought. Among the drawings in the Louvre are excellent sketches by Pollajuolo, Signorelli, and Michel Angelo, where a comparative study may be made of these three great masters of the nude.

The pictures here are extremely unfavourable to

26 VI AS Signorelli. *The Adoration of the Magi*, a doubtful work (near the entrance), is poor, exaggerating his love for daring poses. The composition is crowded, the figures are heavy, and the nude baby is an amusing bit of contorted anatomy. From the Virgin, however, an idea may be obtained of the severe, majestic type of face that attracted Signorelli. Observe the way the hair grows on the brow, the firm nose, the decided chin.

1525 S A small canvas, *The Birth of St. John*, better illustrates Signorelli's vigorous drawing. Here he reveals himself as the first great modern. Mediæval artists had different images in their minds from those we have today, and Signorelli's figures resemble modern conceptions. Zacharias writing on his knee is an especially fine figure, vigorously drawn, solid and well modelled. Notice the easy flow of draperies and their dependence upon the anatomy. The chamber is well filled with light, and the figures take their proper

— S place. The *St. Jerome in Ecstacy* is a rugged work, solidly handled. Has the Christ on the Cross not been

1527 S repainted? The *Fragment of a Large Composition* is strong in conception, but less satisfactory in work-

528 N manship. A *Virgin and Child*, ascribed to the school of Signorelli, may be by Piero di Cosimo or a lesser man.

Michel Angelo is represented in the Louvre only by his famous statues, the "Two Slaves," and by several drawings. He has left but few paintings and they are mainly in Italy. When called upon to execute the frescoes of the Sistine Chapel (see B. A.), he demurred, declaring that he was a sculptor, not a painter. His drawing, like that of Mantegna and Signorelli, is essentially statuesque. He used the human figure as a medium to express intense thought. Whether his figures were in three dimensions or in two, he created beings

colossal in size, dominated by a supernatural idea or VI
emotion. His god-like creations rank with the Greek in the majesty of their conception, and their sweep of line but, while Greek art usually expresses repose, the art of Michel Angelo expresses restlessness, yearning. His sublime conceptions are the natural outcome of a mind deeply religious, and of an imagination terrible in energy and depth. With a splendid knowledge of anatomy, he was able to make his forms convey ideas, but, no matter how daring his poses, there is always felt, behind the workmanship, the stern genius of the man,—his dominating individuality. By the tremendous force of his nature he introduced the sublime style that influenced his contemporaries. His followers caught the manner, but, not possessing the passion, the force, or the inspiration of Michel Angelo, produced works extravagant in dimension and more pretentious in conception than they were able to sustain.

The life of Michel Angelo was one of pathetic incompleteness; for, though he lived nearly a century and served famous patrons, he was subjected to their capricious vagaries, and rarely permitted to finish the great works upon which he expended the richness of his genius. The son of a prominent Florentine noble, he was apprenticed when thirteen to Ghirlandajo, with whom he remained three years. He was patronized by Lorenzo the Magnificent, but soon left Florence for Rome, and began his long service at the Vatican under nine successive Popes, among whom were Julius II., Leo X., and Clement VII. Like all the supreme artists, he expressed himself in many ways, in engineering, painting, sculpture, architecture and poetry. He has left love sonnets to his Lady, Vittoria Colonna, who figures in the Marriage at Cana by Paul Veronese.

SUGGESTED READING

H. Guinness	*Andrea del Sarto.*
Berenson	*Study & Criticism of Italian Art.*
Klazko	*Rome and the Renaissance. (The Pontificate of Julius II.).*
M. Cruttwell.	*Signorelli.*
R. Rolland	*Michelangelo.*
Symonds	*Renaissance in Italy.*
	Autobiography of Benvenuto Cellini.

CHAPTER VII

PADUAN INFLUENCES

Mantegna

In the first half of the fifteenth century there lived VI
at Padua a painter, **Squarcione,** who, though not great as an artist, exerted a lasting influence upon art. His one authentic picture, now in Berlin, indicates that he was a man of originality, essentially a realist. He no doubt profited by Giotto's splendid frescoes in the Arena Chapel, Padua, and by the realistic sculpture executed by Donatello at St. Antonio. The first painter to take an active interest in the Renaissance, Squarcione travelled in Italy and in Greece, making valuable collections of bas reliefs and casts. These he set up in his bottega for students to copy, and the results obtained from the study of antiques were disseminated throughout Italy. Paduan characteristics—statuesque figures, vigorous and correct drawing, the introduction of classic motives, such as bas reliefs, elegant marbles, garlands of fruits and flowers, sprays of coral, and the like—can be traced even in pictures painted in Flanders; for engravings made by the great

VI Mantegna, the most famous pupil that came out of Squarcione's studio, were in demand all over Europe.

Andrea Mantegna, who began to paint about 1450, is sometimes classified as an early Venetian, for he married the daughter of Jacopo Bellini, and worked largely in Venice with his brothers-in-law, Giovanni and Gentile Bellini. Later he went to Mantua under the patronage of the House of Mantua. He is original in the presentation of his themes, sculpturesque or realistic at will, firm in drawing, and a good colourist. He came too early, however, to be a brushman, being older than Botticelli and Ghirlandajo of Florence.

1373 AS *The Crucifixion*, a fragment of a predella, is taken from one of his greatest works, the magnificent altarpiece of St. Zeno at Verona. If compared with other contemporary treatments of the subject (as seen in Room VII), the full originality of Mantegna's conception is instantly noticeable. Jerusalem is on an eminence to the left. Golgotha is lower down, but nevertheless on a hill, a fact clearly indicated by the steps and the distant landscape in a valley. Observe the skulls and bones that mark the place of execution of malefactors. Notice also the daring way in which the figures are cut off. Tradition has it that the one in the foreground is Mantegna himself. This curious introduction of half figures is observable in a picture ascribed to Memling (Room XIX), a picture having other Paduan characteristics.

The dramatic feeling in the Mantegna is powerful. Christ, serene upon the Cross, the Madonna swooning, St. John desolate, the Roman Centurion mocking the dying, the soldiers callously casting dice for Christ's garment that is without a seam, and the desinterested warriors coming and going up and down the steps

are vividly conceived and depicted. The drawing is VI
firm, the figures stand out with statuesque distinctness. The soldier by the Cross, the group at dice, and certain small figures in the background, are especially Mantegnesque. Madonna and St. John are treated, however, with naturalness. The Virgin is realistic; her whole body is relaxed as she falls a dead weight into the arms of the other Mary. The anatomy of the nude figures is extremely fine. Observe the intense blue sky with the curling cloudlets, the red cliffs, the hard foreground (here paved), and the realistic plants and compare with the other Mantegnas to form an idea of Mantegna's landscapes.

A lingering kinship with Gothic mediævalism is evinced in the *Allegory of Wisdom Conquering Vice.* 1376 S
Traditions of Dante still exist, for the Vices are the suffering beings found in the Inferno. Observe the tree to the left with the human head : the souls of self-murderers took root in the ground and became stunted trees, with withered branches and leaves. Several creatures are labelled in conformity with the Gothic custom. Inertia is bound to Otium (or Sloth). Ignorance is carried by Avarice and Ingratitude. Certain of the figures, however, are splendidly classic. Wisdom is an animated statue in coloured marble from a bas-relief. Her two forerunners have faces that might have been drawn from medallions. Notice the sculptural lines in the draperies. The small beings with wings are full of animation and lightness, and the tiny satyrs in the mother's arms are remarkably well drawn, squirming with lifelike realism. Note the fruits and flowers in the Roman ruin (ivy-overgrown), the characteristic red cliffs, the hard foreground, and the realistic grasses.

While the "Wisdom Conquering Vice" bears marked

VI
1375 S traces of Mediævalism, the *Parnassus*, on the other hand, is a complete expression of the Renaissance. Here is the serene gladness of the classic myths. There is nothing extravagant, nothing uncouth. All is perfectly composed and well ordained. Venus holds the traditional pose of the classic nude. With Mars, also a statuesque figure, she dominates with superb repose the line of dancing Muses. Notice how cleverly Vulcan, in the cave, frantic with jealousy and waving a red garment as the accentuated expression of his fury, is brought into relationship with Mars and Venus by the straight line of Cupid's long tube. Apollo, seated tranquilly on the left, plays for the dance, while Mercury, with Pegasus by his side, resting from a flight, gives a strong accent of repose on the right. The Muses move with exquisite rhythm. Caught in motion, they are transfixed there. It is as if a painting had been made from the dancing figures on a Greek vase. The maiden on one foot suggests motion, but is poised with the grace and restfulness of a Greek nymph. There is none of the restless motion of Botticelli's women, none of the onward sweep of Raphael's angels.

The red, white, and blue drapery indicates that the picture was painted for the house of Mantua. It was indeed for that famous Lady of the Renaissance, Isabella d'Este.

Red plays an important part in linking the figures together, carrying the eye from Vulcan down to Apollo and across to Mercury. Again note Mantegna's characteristics. Here is added delicious humour : the mischievous Cupid telephones to Vulcan to excite his jealousy; Apollo is certainly inspired (observe his toes); Pegasus, the much bedecked, has a knowing look, and the little bunnies of the foreground are delightfully impudent.

Still more monumental are the noble figures in the *Madonna of Victory*, painted in 1500 for Giovanni Gonzaga of Mantua as a votive offering to the Madonna, out of gratitude for Gonzaga's triumph over the French King, Charles VIII. The story goes that Gonzages made a vow to offer a picture to the Virgin should he be victorious. But upon his return to Mantua he found the exchequer low. A Jew who had desecrated a shrine of the Virgin was brought to him for judgment. Gonzages immediately fined the Jew the sum necessary for the votive offering.

VI
*1374

Gonzaga himself, resplendent in armour, kneels to receive the Madonna's blessing. The warrior saints, St. Michael and St. George, hold the mantle of the Virgin in such a way that it embraces protectingly the kneeling figures and the little St. John. Gonzaga's wife, Isabella d'Este, patroness of art and literature, was the sister of the lovely but too early lost Beatrice d'Este, wife of Ludovico Sforza of Milan, patron of Leonardo. Isabella and Elizabeth are variants of the same name, and Isabella is here represented in the person of her patron saint, St. Elizabeth, mother of St. John. Notice the resemblance of the figure of St. Elizabeth to that of Ghirlandajo's Elizabeth in the "Visitation". The general conception of Elizabeth is constant throughout all the schools of art. Observe the throne upon which the Madonna is seated, and the marble pedestal with the bas-reliefs of Adam and Eve, significant of man's fall. Note the fruits and the sprays of coral, favourite Paduan accessories, and the finish of these details. The Madonna lacks the refined girlish charm of the Florentine Madonna, but she is dignified and matronly. Her head is covered with a heavy mantle instead of with white gauze. The carefully arranged

VI draperies hang in sculpturesque folds. The ruffian face of Gonzaga, treated with the precision of a portrait, is a decided contrast to the idealized, radiantly beautiful faces of the Saints. St. Michael, sword at rest, is indeed the radiant archangel, the warrior of God who has never known defeat, one of the most magnificent of Mantegna's creations. St. George, with broken lance and haggard countenance, bears traces of conflict. The Saint George may have given inspiration to the Pre-Raphaelites, especially to Burne Jones, in their search for an æsthetic type of humanity spiritually struggling and suffering in the struggle.

Behind, stands St. Andrew, probably introduced, not only because he was Andrea Mantegna's patron saint, but because he was a patron of Mantua.

ANDREW THE APOSTLE, who is frequently mentioned in the New Testament, according to later legends, journeyed, after the death of Christ, into the East and North, making converts. Among them was the wife of a proconsul. The latter was so enraged that he had the Apostle crucified on a transverse cross that has since borne his name. St. Andrew is the Patron Saint of Russia and Scotland. He is always represented as bearing the cross of his martyrdom.

The other Saint introduced into this picture painted to commemorate a victory is another warrior, St. Longinus, who holds a lance and wears an antique helmet.

According to tradition, it was ST. LONGINUS, a Roman centurion, who pierced the side of Christ, caught the drops of blood in a chalice, and was converted by the miracles of the Passion. Because his relics were brought to Mantua in the eleventh century, he is the principal Patron Saint of the city. In nearly all Crucifixions, Longinus is seen lifting his lance toward the cross.

The armour of all the warrior saints is admirably treated, the light on the metal gleaming in a way that foreshadows Giorgione and the late Venetians.

Mantegna's greatest achievement is his splendid creation of statuesque figures. The noble *St. Sebastian*, a fresco recently acquired from Aigueperse, presents a true Centurion of the guards, one who could lead men to battle and suffer and die for faith. The body, spendidly modelled, and classic in form, is in harmony with the setting. The saint is bound to a Corinthean column while other fragments of the pagan religion lie in the foreground and Roman architecture rises in the distance. VI — 8

Through a study of the antique and of Donatello, Mantegna was trained to powerful drawing, and through his constant observation of nature he became capable of creating splendid types of men. His women are less effective, especially in facial expression, for the art of Mantegna is essentially virile. He is never sentimental; there is something strong even in his most graceful and feminine creations. He has much in common with Signorelli, Michel Angelo, and Poussin. All four treated the human figure as plastic substance to express thought.

The general effect of Mantegna's colour is harmonious, though somewhat dry. It has always the clear tones and carefully defined outlines of the early Renaissance, to which period Mantegna distinctly belongs. "The Madonna of Victory," painted when the artist was sixty-nine, and but six years before his death, was contemporary with Leonardo's departure from Milan and with the beginning of Raphael's career.

Paduan art exerted a decided influence upon all Northern Italy. Undoubtedly **Cosimo Tura,** the Ferrarese artist, came in contact with Squarcione and his followers. A *Saint Standing* and a *Pièta* bear the marks of the Paduan school. Almost grotesque in their earnestness, in their extravagant emotion, the figures are nevertheless vigorously drawn. The poses are decided, 1557 M 1556 M

VI the figures sharp in contour, the anatomy knotty, with coarse joints. The colouring is harsh though interesting, and the carefully studied but angular and contorted draperies are strongly toned. Roger Van der Weyden had been employed in Ferrara by the House of Este, and his exaggerated pathos may have affected Tura. The "Saint Standing" is a Franciscan, probably St. Anthony.

St. Anthony of Padua, because of his learning, became an important assistant of St. Francis himself. He travelled over Italy preaching, and many are the miraculous legends told of his power to cure and to restore the dead to life. It was he who, when the people of Rimini refused to listen to his words, went down to the seashore where the fish came up out of the sea to hear his words of wisdom. In his life of devotion and self denial, he was often supported by visions of the Christ Child, whom he is frequently seen carrying in his arms. Although Portuguese by birth, he is known as St. Anthony of Padua because, after death, he appeared to the Paduans and prophesied a cessation of their miseries under the tyrant Eccellino. He sometimes (as here) carries a lily, and sometimes a flame of fire.

Lorenzo Costa was probably the pupil of Tura, but austerity of conception and harshness of treatment were modified in his work by association with the gentle Bolognese painter, Il Francia. When about twenty-three, Costa went from Ferrara to Bologna to live, and worked with Francia on several altarpieces. Francia on his part adopted some of the intensity and vigour of the Ferrarese artist. After the death of Mantegna, Lorenzo Costa accepted the invitation of Gonzaga to establish himself at Mantua as court painter.

1261 S *The Court of Isabella d'Este*, a companion piece to Perugino's "Love and Chastity," was painted for the boudoir of the Duchess of Mantua. Isabella, surrounded by philosophers, poets, and musicians, is being crowned by a tiny Cupid. The gentle figures, the peaceful

landscape, the broad quiet river, indicate a kingdom of VI
peace and plenty.

Francesco Raibolini, of Bologna, commonly called **Il Francia,** was essentially a craftsman, working especially in enamel and similar mediums until middle life, when he became associated with Costa. His purity, his grace, his general Umbrian type of face, noticeable in a small *Virgin and Child* (opposite), suggest an early 1437 N
association with Perugino or his school. Later, his work became harsher and his figures more bony and agonized, as in the *Crucifixion*, to the left, painted for the Church 1436 N
of St. Giobbo, Bologna. The figure of JOB is stretched at the foot of the cross. The intercourse of Venice with the East introduced the prophet Job into Italy as a Saint, the patron of hospitals and lepers. The grimaces of the faces here show a straining after effect that is not native to the artist. A tiny *Nativity*, an early work, is 1435 N
more pleasing. The landscape has charm. The Madonna and the delicately drawn figure of the angel in the centre have the gentle grace and tenderness found in his best works — altarpieces scattered in the various European galleries.

A *Madonna Enthroned* is darker than Francia's best 1436a N
work, which has the clear colouring of the Early Renaissance. The high throne of the Madonna and the introduction of angel musicians betray a relationship to the artists of the North. The painters of Venice, Verona, and Bologna frequently introduce cherubs playing at the foot of the Madonna's throne. The saints are St. Maurice, St. Sebastian, St. Francis, and St. John the Baptist.

Mazzolino, a Ferrarese artist, was long thought to be Costa's immediate pupil. In any gallery Mazzolino's jewel-like colour calls one from across the room. Usually

VI a symmetrical architectural background, with creamy bas reliefs, frames the brilliant red, green, blue, orange, and murrey of the garments, which are lightened with threads
1388 N of gold. *Jesus Preaching to the Multitude*, not a good example of his work, is accredited by some to a Flemish
1643 N imitator of Mazzolino. An *Adoration of the Magi*, attributed to Parentino, is really more characteristic of Mazzolino's rich variety of colour, which may be seen at Chantilly.

SUGGESTED READING

B. Berenson ..... *The Venetian Painters.*
J. Cartwright ..... *Isabella D'Este.*
E. M. Phillips ..... *The Venetian Painters.*
M. Cruttwell..... *Mantegna.*

CHAPTER VIII

THE EARLY RENAISSANCE IN VENICE

Venetian art was late in birth and late in attaining full development. In Venice there were no great artists living at the time of Giotto or even of Angelico or Fra Filippo. Then suddenly the Bellinis and Mantegna appeared in their beauty and strength, contemporary with Gozzoli, Pollojuolo and Verrocchio, who were the Florentine forerunners of Botticelli, Ghirlandajo, and Leonardo. VI

Later Giorgione and Titian in Venice were contemporary with Raphael and Michel Angelo in Florence, but Raphael and Michel Angelo brought to its culmination, by the perfect expression of their genius, an art already developed in Central Italy, while Giorgione and Titian, by originality of vision and felicity of technique, gave a new impetus to the growing art of Venice. They founded a school which, in sensuous melodies and harmonies, in veritable symphonies of colour, has never had its equal. But even before Giorgione, Venice was famous for its colour.

That the artists of Venice excelled in colour is due to

VI many reasons. An island city in the blue Adriatic, Venice was surrounded by shifting atmospheric radiations. In the immense blue heavens, full, white clouds moved, as always near the sea, close to earth, casting heavy shadows. The sun, setting in a mass of vapour, marked the sky with streaks of colour and left opal tints across the waves. The Florentines saw form in clean-cut outline, the Venetians in masses that had soft edges. The Florentines painted the nude to express form, and to develop thought : The Venetians rendered the beauty of flesh, of light and shade and tone on softly rounded surfaces. Colour, air, light, space, filled the eyes and souls of the pleasure-loving Venetians, who, optimistic and joyous, lived by the senses rather than by the intellect. Moreover, owing to constant communication with the East, oriental stuffs of splendid dye decorated their marble palaces. On their sumptuous banquet tables gleamed goblets of exquisite tints, coloured by the artist glass-blowers of Murano, an islet lying off Venice in one of the lagoons. Constantinople, or Byzantium, long exerted a dominant influence, and rich Byzantine mosaics and altarpieces adorned not only St. Mark's but all churches of Venice. The early native artists of greatest prominence were the Vivarini of Murano, of whom there were several generations. In the primitive pictures there is a lavish use of gold, not only tooled but raised in high relief to form halos, mitres, staffs, and even the scrolls upon garments.

The Venetians were naturally colourists; had they depended upon colour effects alone their pictures would have been merely sensuous. Fortunately a sound technical knowledge was provided by the school of Padua, through Mantegna : and an inventive spirit was stimulated by the delightful storytelling pictures of **Gentile da**

Fabriano, the Umbrian, whose "Adoration of the Magi" is one of the treasures of the Florence Academy; a picture in which religious sentiment is quaintly blended with mediæval chivalry. In Room VII (more than half way down), is his *Presentation in the Temple* from the predella of the altarpiece in Florence. Here is the Umbrian ease in story telling, the lavish display, the feeling for rich colour, and the sense of distance. Notice the appreciation of a vanishing point in depicting the buildings, but the lack of complete success in placing the people in space. Observe the dramatic instinct that contrasts elegantly dressed dames and beggars, the latter well conceived and well drawn. Christ has come for both rich and poor. The four pictures attributed to the School of Gentile are similar, but lack Gentile's charm. Berenson gives them to Antonio Vivarini. VII *1278

Gentile da Fabriano came to Venice to execute frescoes in the Ducal Palace. An artist who worked with Gentile in the Ducal Palace was Vittore Pisano, or **Pisanello,** of Verona. Pisanello is a delightful painter, akin to Gentile in delicacy of sentiment and spirited treatment of knightly grace. His portrait of a *Princess of the House of Este* is a fascinating bit, with its decorative handling of the homely but attractive maiden against a background of dainty flowers and delicate butterflies. Pisanello was a medalist, and his work has a hard, severe quality, betraying an artist who has worked in bronze. Observe the parallel folds in the garment and the set embroidery on the sleeve, which though hard and exact, is luminous in colour. His "St. Eustache" in the National Gallery, is a remarkable study of animal life. 1422 W

In the long gallery is a picture considered by many to be by Pisanello, but now given to **Jacopo Bellini,** a *Madonna and Child* with the donor, Lionel d'Este, a VI *1279 A

VI lovely creation, the round-faced Madonna full of piety and winning grace. Observe the contrast between the idealized mother and child and the portrait-like Lionel.

His art as a story teller is successful and pleasing; and the skill in modelling so unusually firm, the colour so rich and harmonious that we are likely to forget that we are in the presence of a very early artist, a generation earlier than Massaccio and Angelico, and over seventy-five years earlier than Perugino. Notice the spaciousness in the landscape extending towards the hills. Jacopo Bellini (whose sketch-book may be seen among the drawings of the Louvre) admired the Umbrian masters when they were working in the Ducal Palace and named his oldest son, Gentile Bellini, after Gentile da Fabriano. Jacopo was also the father of Giovanni Bellini.

The early altarpieces of Venice, many of which were done by the Vivarini, were very gorgeous.

A 1607 S² A panel by **Bartolommeo Vivarini,** *St. John of Capistran,* shows none of the splendour of the great decorative altarpieces, but rather the foreign influence of the realistic school of Padua.

ST. JOHN OF CAPISTRAN, a Franciscan of the fifteenth century, bears a standard, significant of the crusade he led against the Turks.

The most potent influence upon Venetian art, the Paduan, is due to Mantegna, who married Jacopo Bellini's daughter, when the Bellinis were living and working in Padua. The fusion of the colouring of the early Venetian school with the sentiment and vivacity of the school of Umbria and with the strength and technical knowledge of that of Padua resulted in an art that was spirited yet dignified and at the same time sympathetic and radiant.

Crivelli, who came from Padua, followed the ornate

decorative method of the Venetian primitives. Unfortunately his *St. Bernardino* shows the influence of his early master, Squarcione of Padua, and gives no conception of the charm of his often ill drawn, but nevertheless alluring, Madonnas and Saints, in their gorgeous setting of gold and brilliant colours. VI 1268

ST. BERNARDINO OF SIENA was famous in the fourteenth century for his power as a preacher, and for his devotion in caring for the sick and unfortunate. He was a follower of St. Francis and introduced certain reforms into the then existing Franciscan Order. His reformed order was called the "Order of Observants," because the members observed strictly the primary teachings of St. Francis, such as going barefoot and holding to the vow of absolute poverty. When preaching, St. Bernardino carried a tablet on which was carved, within a circle of golden rays, the name of Jesus. One of his emblems is, therefore, a tablet with the letters *I. H. S* (*Jesus Hominum Salvator*, (*Jesus Saviour of Men*). To St. Bernardino is given the credit of having founded the Monte-di-Piétà, or pawn-shops, and he frequently holds a little green hill composed of three mounds on the top of which is a cross or a standard with the figure of the Saviour. Observe the I. H. S. in Crivelli's picture, and the Paduan use of fruit for decoration. The donors are more unobtrusive than usual.

The real art of Venice, properly speaking, begins with the Bellinis, who came from Padua, and of whom Giovanni, the master of Giorgione, Palma Vecchio, and Titian, was the greatest. **Giovanni Bellini** practically unites for the first time the colour of Venice with the vivacity of Umbria and the strength of Padua. His glorious Madonnas (See B. A.), in Venice, satisfy the eye by their firmness of drawing, appeal to the religious sense by their reverent dignity, and quicken the heart by their warmth of colour. The greatest gap in the history of art, as represented in the Louvre, is the lack of work by this great master.

The *Virgin between St. Peter and St. Sebastian*, is *1158 S

VI by a pupil. It indicates the style of Bellini's work, but falls far short of his excellence. Berenson gives it to Rondinello; Crowe and Cavalcaselle to Basaiti. In the Virgin we find the Venetian type of Madonna, dignified, matronly, and impersonal. There is some of the high aloofness of the Byzantine Mother of Christ. Observe the heavy white head-dress characteristic of the Venetian school. The draperies are interesting in their large folds, heavily shaded. St. Sebastian is here introduced without arrows, but St. Peter has his key. The treatment of the St. Peter is similar to that of the one in Munich by Albrecht Dürer. As Dürer was in Venice and formed an interesting friendship with Bellini, he may have seen this work, or one from which this was taken. Notice the baby-angel heads in the fluffy clouds.

—S² Very impressive is the *Saviour Blessing*. Bellini has felt the suffering of the Christ and his great tolerance, and has portrayed him with simplicity and sensitiveness. The expression in the eyes and the light on the face are very fine. It is so intense that it hurts.

158a S The *Portrait of a Man* is more pleasing in colour, the rich, warm flesh well contrasting with the sombre head-dress and garment, which in turn are relieved by a sky of intense blue softened by white clouds.

Giovanni Bellini, who died at the age of ninety, lived through two periods of Venetian art. Coming as he did at the close of the mediæval primitives when the Vivarini were creating gorgeous, golden altarpieces, and when early Venetian traditions were blending with Umbrian and Paduan characteristics, he was contemporary with the development of the Early Renaissance, represented by such artists as his brother, Gentile Bellini, Messina, Carpaccio, and Cima da Conegliano. He saw also the beginning of the High Renaissance developed by

Giorgione, Titian, Lotto, Palma Vecchio, and Sebas- VI
tian del Piombo. His manner, at first reserved and cold, became, through the influence of his own pupils, Giorgione and Titian, more gracious and glowing. He never lost, however, the sentiment of dignity and piety that characterised his religious pictures; and his lovely Madonnas, at whose feet sit angel musicians, and whose throne is surrounded by serene saints, well fulfil the perfect union of religious sentiment with felicitious mastery of expression. But Bellini cannot rank among the foremost artists. Besides lacking the ability to express movement, he had not the highest creative genius of the great masters.

When Bellini was well along in life, there came to Venice, about 1470, an artist from the South of Italy, **Antonello da Messina.** Little is known concerning his career, except that in some indirect way he learned the use of oil as a medium from the painters of Flanders, where it had been developed by the Van Eycks. A contemporary chronicler relates that Bellini, the acknowledged dictator of art in Venice, was piqued at the interest which the stranger excited, and that, eager to discover the remarkable method of the young artist, he presented himself at the studio attired as a nobleman, and expressed a desire to have his portrait painted. A few sittings sufficed for his trained eye to comprehend the innovation, and he repaired to his own studio to experiment. Whether this amusing story has any truth or not, certain it is that, after the advent of Antonello, oil became the common medium in Venice, whence it spread throughout Italy, entering Florence with Domenico Veneziano. (See Van Eyck.)

The portraits by Antonello are among the finest in art. His *Condottière* is a marvel of psychological appreciation *1134

VI and skilful workmanship. Observe the realistic treatment of the eyes and eyelids, the full, sullen lips, defiantly real; the smooth, subtle modelling of the flesh; the feeling for texture in the hair. The perspective of the eye is exaggerated to give vitality. Compare this picture, Flemish in its careful handling and its vigorous portrayal
156 S of character, with the *Portraits of Two Men*, attributed to Cariani. The heads are well drawn and full of individuality, but they are not so speakingly lifelike. The panel is more decorative, with its harmonious blending of browns, and in a way more pleasing, but less full of dominating personality.

Gentile Bellini executed many delightful portraits, but both he and Carpaccio were essentially story tellers, the poetic chroniclers of Venetian life. On the invitation of the Sultan Mahomet II., Gentile was sent by the State to Constantinople. According to Ridolfi, he there had a dispute with the monarch concerning the anatomy of a neck in his St. John the Baptist. The Sultan whipped out his scimitar and decapitated a slave to prove his point. Gentile, horrified at this method of studying art, at once set out for home. The result of his visit is the presence in his pictures of Oriental costumes and Mahommedan architecture, as seen in *The Reception of the*
157 S² *Venetian Ambassador at Cairo* (hanging to the left on high) of the School of Gentile Bellini, and attributed by Berenson to Catena. The colour is good, and there are broad effects of light and shade produced by the bright light which bathes the picture.

It is possible that **Carpaccio** (See B. A.) accompanied Bellini into the Orient, for his pictures show an intimate knowledge of Eastern life. *The Preaching*
211 S *of St. Stephen* is one of the series painted for the church of St. Stephen, in Venice, to illustrate the life of the

saint. The various parts are now scattered in different VI
museums. Such series were common in decoration. Carpaccio's most famous series is the "Life of St. Ursula," now in the Venice Academy. In the Louvre the only complete set of paintings illustrating the life of a saint is the "Life of St. Bruno," by Le Sueur.

ST. STEPHEN frequently appears in art, as he was the first martyr to shed his blood in the name of Christianity. He was the fourteenth follower after Christ, and during the ministry of Peter was chosen deacon. He therefore is always represented in deacon's garb. When preaching in Jerusalem he was accused of speaking blasphemously against the Temple and the Jewish Law, and was stoned to death outside the city gate. In Italian art he is always represented as young and beardless:—

"They saw his face as it had been the face of an angel." (Acts VI., VII.)

So he is described when accused.

Stones usually upon his head, or upon the Scriptures which he often carries, are his common emblem. He bears the palm as proto-martyr.

In the Carpaccio the saint is seen preaching in Jerusalem to the strangely attired people of the Orient. The story is told in a dignified, suggestive way, with little recourse to action. Observe the different groups of listeners, how naturally they are treated, and how well they are fitted into the interesting landscape—a landscape fairly correct in linear and ærial perspective. The shepherds leaning on their staffs form an exceedingly pleasing group, as does also the circle of seated women. A dramatic and artistic touch is the introduction of the long-robed spectators, standing with their backs to us, the figured damasks contrasting with the patternless fabrics. The splendid "Presentation in the Temple" (see B. A.), in the Venice Academy, Carpaccio's most magnificent altarpiece and a monumental composition, was painted in emulation of Giovanni Bellini.

VI **Cima da Conegliano,** the closest follower of Alvise Vivarini, is thoroughly Venetian in his main characteristics, but he possesses a distinct personality. No one figure of his is exactly like another, as in Perugino, but in each is the same distinctly whimsical note, a tilt of the body and a gesture that just escape affectation.

259 S The *Madonna Enthroned* is of great beauty in colour and simplicity of line. St. John the Baptist and Mary Magdalene show the quaint mannerisms and attractive sympathetic faces of Cima's figures and the Virgin sitting under her lofty baldocchino is winningly gracious, as with tender solicitude she presents her Child to the saints. The Child himself with head turned and eyes fixed, and with his baby hand clasping one finger of the Madonna, is a Cima conception delightfully appealing. The serene landscape, with sweeping hills and distant blue mountains, is typical of Cima, for it is the faithfully rendered country of the Friuli, north of Venice, the seat of the town of Conegliano, where Cima passed his youth. Note the different blues of the sky, hills, and lake, and an attempt to vary the colour reflections in the sheets of water. The clarity of colour, the smooth finish, and the sharp contrasts of light and shade, give somewhat the effect of porcelain. A comparison of Solario's "Madonna of the Green Cushion" with this picture tends to prove the probable influence of Cima upon Solario when the Milanese artist was in Venice.

SUGGESTED READING

Selwyn Brinton..... *Venice Enthroned.*
R. Fry..... *Giovanni Bellini.*
J. Rushworth ..... *Crivelli.*
J. F. Hill..... *Pisanello.*
J. Borenius ..... *Painters of Vicenza.*

CHAPTER IX

THE SCHOOL OF GIORGIONE AND TITIAN

With Barbarelli, called **Giorgione,** commences a VI
new era in Venetian art. Formerly, pictures were painted for Churches and Council Halls, but by the beginning of the sixteenth Century they were in demand as house decorations. Giorgione, with his poetic vision, lyrical conception, harmonious glad colouring, and magic brushwork, became the idol of the Venetian Republic. He sought pure pictorial beauty, voluptuous swell of line, melting tones of colour, and fleeting atmospheric changes in poetic landscapes. His influence upon contemporary art in Venice can only be compared to that of Leonardo in Florence. Like Leonardo he saw new truths, new beauties, and expressed them in a highly original way.

Only one picture can be ascribed to him on documentary evidence, the "Madonna of Castelfranco", and that, an early work, is related in composition and technique to his master, Giovanni Bellini. The *Holy Family* 1135
(near the window and hanging high), though attributed to him, is thought to be by an imitator. Berenson calls

VI attention to the bright yellows and greens characteristic of Cariano. The face of the Madonna, with broad, low brow, short nose, and delicate chin, is a type affected by Giorgione, and the picture has the soft edges and the glow, that "fuoco Giorgionesco" spoken of by his contemporaries, but intensified, exaggerated, as is usually the case in a disciple. The colour of the flesh is even violent in reddish hue. The character of the donor is well delineated, but St. Catherine is inane and her conventional gesture lacks feeling. Perhaps it is an early work of Giorgione.

Compare the types of faces with those found in the 6 CS *Concert Champêtre*, or Pastoral Concert (near the Monna Lisa), a picture generally accredited to Giorgione, and assigned to a late period of his very short life. Though undoubtedly retouched, we find here the romantic, dreamy quality of Giorgione's idylls, the effect of delicately-blended tints, of softly shifting lights and shadows. With Giorgione, true painting, that is, freedom of brushwork, the soft modulation of colours, the play of one tone into another, the enjoyment, in fact, of the medium for itself, became for the first time an expression of beauty, an art in itself. When Giorgione was painting, Correggio was not yet born, and Andrea del Sarto was a mere boy. In the "Concert Champêtre" the flesh of the nude figures is warm and lustrous, and the white drapery swirling about the limbs of the figure at the well, an exquisite bit of painting, contrasts admirably with the luminous garments worn by the boy musicians.

The Florentines and the Venetians treated the nude differently. With the Florentines it was a means of expressing thought by the attitude of the body. For them beauty lay in form, in gesture, and in the action

of the muscles. With the Venetians the nude was a reflecting surface for the light to play upon; for them beauty lay in the satin polish of the smooth skin, with its golden lustres and lurking shadows. The Venetians never, like the Florentines, cared to accentuate line. They modelled in light and shade, in harmoniously blended masses of colour. Observe here how the yellows and reds of the flesh, the dominant notes, ripple off through the picture, receiving accents in repetition and contrast. The landscape, rendered for the first time with poetic breadth, became the model for Venetian landscapes of the Sixteenth Century. Compare the remote sky and colour-streaked clouds with the skies in the landscapes by Titian, Palma, and others of the Venetian School. Note the clumps of trees with their dense foliage. There is no longer a minute rendering of details, but a feeling for landscape as an entirety. The whole spirit of the picture breathes tranquil, idyllic repose, as in a moment of musical pause. VI

Few incidents are known of Giorgione's life. Joyous in temperature, refined in taste, playing skilfully all musical instruments, he was the petted darling of Venetian society. He died at the early age of thirty-four, tradition says of plague, contracted from visiting his lady-love when she was first smitten with the disease.

Giorgione, with his sensuous appreciation of beauty, his instinctive love for melody in art, for tone quality, may be likened to Marlowe or Keats; Tiziano Vecelli or **Titian,** with his universality and power, to Shakespeare. Titian caught and reflected the dominant tendencies of his age. Covering as he did a period of nearly one hundred years, he took and held in the Sixteenth Century the position occupied by Giovanni Bellini in the Fifteenth. With his large impersonal view of life, he

VI is one of the most perfect expressions of the High Renaissance. He was Giorgione's fellow student in Bellini's workshop, and exactly the same age as Giorgione. Attracted by the compelling personality of the talented young artist, and allied by a sympathetic artistic nature, he modelled his style on that of his gifted companion. In the early part of his career, he was entirely influenced by contemporary artists, and the fertility and maturity of his genius developed slowly.

Titian succeeded in rendering perfectly the superb voluptuous charm of the Venetian woman. Two Titians eminently characteristic of the great colourist are the *Allegory* and the *Alphonso with Laura Dianti.*

89 CN In the *Allegory* (opposite), the warrior Davilos, General in the army of Charles V., is about to depart to war against the infidels, and is saying farewell to his wife Mary of Aragon, while Hymen, Victory, and Cupid attempt to console her for her loss. She holds the sphere as symbol of perfect power. The composition here is complex, and the lights scattered; the economy of space in grouping, the harmonious blending of yellows, whites, purple-reds, blues and greens, the exquisite repetition of these tones in various parts of the picture, the sheen of armour with its blue lights, the gleam of glass and the mellow suffusion of yellow light, are all superbly handled. The head of the young wife is very lovely with her beautiful features and jewel-crowned hair. Amid the braided coil the light plays with marvellous delicacy. Mary long outlived her husband, and at sixty her beauty was celebrated by the gallant chronicler Brantôme.

588 N If the *Portrait of François I.* (to the left), was done from a medal, as is generally thought, Titian has succeeded in vividly presenting the manly, sagacious, yet

Palma
The Adoration of the Shepherds

Titian
The Entombment

Correggio
The Marriage of St Catherine

Murillo
The Birth of the Virgin

Velasquez
The Infanta Margarita María

Titian
Laura Dianti

cynical French ruler, possibly, indeed, with an aspect too sinister to be pleasing. There are three periods in Titian's portrait painting: he first painted noblemen, then princes, at last Kings, Popes, and Emperors. VI

The *Council of Trent* (opposite, and near the columns) is doubtful. Crowe and Cavalcaselle suggest Titian's pupil, Schiavone, as the author; Grant Allen says it is "very much to order"; but Raffaelli, the modern French artist of genre, proclaims it Titian's finest production. It is an interesting study in colour massing, in accents, in the effective distribution of light, and in the grouping of many head-dresses. 1586 BS

The *Madonna with St. Agnes* is a splendid and original composition in the Titian style. The Virgin is boldly placed on the extreme right, so that the light line formed by the flesh colouring runs diagonally across the picture from the body of the Christ to the limbs of the little St. John. Though large, she does not overbalance the composition, because of the sombreness of her garment. The rarely beautiful Saint, of the rich Venetian type, is undoubtedly St. Agnes. She cannot be Mary Magdalene, who is often represented with the Christ and St. John, for she bears the palm of martyrdom. Nor can she be St. Catherine, for she is not sufficiently royal in her bearing or her dress. As she rests one hand upon the lamb, the lamb is probably intended to be her emblem as well as that of St. John. *1579 S

The legend of ST. AGNES is one of the oldest, and in fundamental facts one of the most authentic. It was widespread in homilies, hymns, prose and verse at the time of St. Jerome, in the Fourth Century. When but a maiden, Agnes was sought in marriage by the son of the prefect of Gaul. She rejected him and his promised gifts, declaring herself betrothed to one greater than any earthly lover. When the youth, through jealousy, fell sick, the prætor Sempronius besought her to listen to his son's

VI pleadings. But when he learned she was a Christian, and her affianced Lord was Christ, he commanded her to become a Vestal Virgin. She refused to bow to vain images, and even threats of torture failed to move her. Whereupon the prætor, to terrify her, had her dragged to a house of ill repute; but, as her clothes were torn off, her long hair grew thick and covered her, so that the attendants were filled with awe. As she prayed, she was clothed in shining garments so dazzling that the son of Sempronius, entering the chamber in the hope of finding her submissive, was struck blind. By her charitable prayers, he was restored to sight and confessed his sins. But the people now considered Agnes a sorceress, and even her lover and Sempronius could not save her from their fury. She was cast into burning flames, but the flames died down, leaving her unharmed. At length, proclaiming the glory of God, she was silenced by the sword. In a vision she appeared before her parents with a snow-white lamb, and the lamb, emblem of meekness and piety, is her constant symbol. She usually carries the palm of martyrdom.

Many Venetian pictures are composed in this Venetian style originally invented by Titian.

1577 S The *Madonna with Saints* is thought to be an early work, for the colour is less refined, less suave, than that of Giorgione and the tones more decided. Not until later did Titian attain to the splendid juxtaposition and modulation of hues, and the firm, sure handling that placed him first among contemporary Venetians — the equal of Velasquez and Rubens in the management of colour. St. Ambrose reads from an open book; St. Stephen, in deacon's robes, presents a palm. The saint in Roman armour, with a lance, is either St. Maurice or St. George.

1578 S In the *Virgin with a Rabbit*, the far-reaching landscape, suffused with a golden atmosphere, distinctly recalls Giorgione. The matronly Madonna is tender and human, and, if compared with Raphael's "Belle Jardinière", the difference in religious sentiment is strikingly apparent. The late Venetians exalted the

sweetness of human relations, and united the Madonna VI
and Child with Saints in bright, joyous landscapes to form "Sacra Conversaziones". No underlying spiritual significance was intended. In the Madonna with the Rabbit, St. Catherine is holding the Babe, who, playfully reaching out for the rabbit, is far removed from the primitive conception of the Divine Child. There is no thought of the mystic marriage. The figure of St. Catherine, regal, yet gracious, with a noble pose to her jewel-crowned head, is one of Titian's loveliest creations. The *Madonna with the Lamb* (above) is evi- 1580 S
dently not by Titian. The St. John with bushy head and plump legs, is not of Titian's drawing. The landscape, however, is rarely lovely. It was possibly painted by Bonifazio.

The authenticity of the *St. Jerome in the Desert* has 1585 S
been questioned, but Berenson includes it in his list of Titian's works, considering it to be of a late period. It is smoothly painted, with strong contrasts of light and shade. The effect of moonlight is peculiarly interesting.

The Laura Dianti was long called the " Violante " and 1590 S
also "The Mistress of Titian." The beautiful woman is now considered to have been Laura Dianti, the beloved of Alphonso d'Este of Ferrara, who became his second wife after the death of Lucrezia Borgia. Alphonso is seen in the shadow, holding up a mirror, into which she looks to see her reflection in a larger mirror behind. If the type of woman once be accepted as pleasing, the beauty of the Laura is undeniably perfect. It is an idealized rendering of Titian's favourite type rather than a decided portrait : a full, oval face, low smooth brow outlined by waving golden hair, clear shining eyes with exquisitely lifted lids and arching eyebrows, a straight nose, rich, voluptuous lips above a deli-

VI cately curving chin, langourous shoulders covered with firm flesh, — this is Titian's ideal of beauty, a Venetian type reflected in Venetian canvases by all his followers. The charm of the picture lies, not so much in the sheer beauty of the woman portrayed, as in the subtle gradations of light and colour. The light falls full upon the hand and forehead of the woman, and plays caressingly over the delicate soft flesh and the folds of the white garment. Holding out, as she does, her thick Venetian-red hair, she causes a shadow to fall from neck to bust that cleverly accentuates the play of light on the bosom and arm. The treatment of the sleeve, with its fine threads of high lights and deep shadows under the arm, is unsurpassed, even in Venetian painting.

*1592 S The famous *Portrait of a Man with a Glove* is an unusually sensitive interpretation of character, often said to be a rare example of Titian's subjective work. It is rather the splendid result of his universality, his ability to enter sympathetically into the character of the gentle introspective youth, who gazes with vague eyes into a future he does not understand — a future with which, perhaps, like Hamlet, he feels scarcely able to cope. Instead of subjectively revealing Titian's own nature, it is a magnificent example of his objective power of penetration. The painting of the hands and of the white cambric is unequalled. There is in the rendering of the pose and the character a directness, and an inevitability, as it were, that place this portrait among the great pictures of the world. Does it portray Adorno, a young Genoese nobleman, who died before the painting was completed?

Several Louvre portraits are accredited to Titian

1593 S The *Portrait of a Man*, with a black beard, is possibly

1594 S by Pordenone; and the *Portrait of a Chevalier of Malta*

by Calisto da Lodi. But *The Man with a Hand on His Hip*, aristocratic in bearing, with commanding eyes, is certainly by Titian. The light falls cleverly on one portion of the face, and the whiteness of the linen, treated with Titian's usual skill, is enhanced by deep shadows. The picture was long said to be a portrait of Aretino. According to Hourtic , it is a companion to the "Man with a Glove", and was painted for the Marquis of Mantua. VI 1591

In *The Entombment* (of the Salon Carré), a sublime creation, the tragedy of the scene is made to overbalance the horror. Grandeur of composition, gloriousness of tones, a fine distribution of light, and loveliness of facial expression, lessen the realism and elevate the scene to one of majesty. To subordinate the cruel and enhance the mysterious, the face of Christ is half concealed in shadow. Only the utter limpness of the hands and feet indicate that the body is lifeless. The nerveless arm, while masterfully drawn, is not insisted upon, and is made less impressive by its proximity to the downward line of Nicodemus' ankle and the falling scarf and bit of very white drapery to the left, for one line is more insistant than several, many lines having a tendency to distract the eye. IV 1584

The grouping, and the play of light and shade, ably unify the composition. Attracted by the strong high light, the eye is led by Christ's upper arm to the face of John, illuminated by a shaft of light. The anguished gaze that he turns on the Madonna directs the eye to the faces of the two women, noble in awe-stricken grief. The curves formed by the various attitudes are singularly beautiful; and the textures, the luminous, heavy blue mantle of Mary, against the more delicate rose gown, blue toned, of the Magdalene, the subdued green

IV tunic of Joseph of Arimathea, the lustrous white winding sheet opposed to the lifeless flesh of Christ, the rose-hued velveteen of Nicodemus, the darker red of John's garment, are consummately rendered—the colours superb in harmonious blending. The hair loose around the head like a halo, the streaked sky, and the poetic feeling that dominates the composition, show the persistance of Georgione's lyrical influence.

1583 S The *Christ Crowned with Thorns* (also in the Salon Carré), is a late work, widely different in motif and treatment. The scene is one not of dignity and solemnity, but of persecution and discord. Cruelty and suffering are portrayed with brutal realism. The actual replaces the ideal; intense action, the traditional classic serenity. The straight lines at ugly angles and the contortions of the figures emphasize the jarring elements and produce a clashing discord. The entire composition insists upon hostility and agony. Note the realism in the pressure of the feet upon the pavement. The ideal character of Christ is lost in order to forcibly depict human pain. Titian painted the picture when seventy-seven, and it is thought he expressed the anguish of his own soul at seeing Italy suffering under Spanish persecution.

1581 S *Christ at Emmaüs* reveals Titian as an illustrator of stately Venetian life. The scene is laid, not in a homely dwelling, as represented by Rembrandt later, but in a sumptuous palace, with majestic pillars and spacious arcades. This picture was painted also in Titian's mature years, when under the Spanish patronage of the great Emperor Charles V., who is here portrayed as Luke with hands spread out in wonder and amazement. His son, later Philip II., is the small page in attendance, and Cardinal Ximenes posed for Cleophas. Though somewhat darkened by time, the

picture, in breadth of colour and ease of execution, IV
remains a splendidly realistic work.

The *Jupiter and Antiope*, also a late production, was *1567
painted for Philip II. of Spain, and known in Madrid as the "Venus of the Prado." It has been pathetically mutilated by fire and restoration, but the vigour of the composition, with its undulating, voluptuous lines, the beauty of the landscape, and the suggestion of brilliant colouring, indicate that Titian at eighty had lost none of his youthful poetic vision or of his masterful handling. As little is known of the personal details of Titian's life as of Giorgione's. He was married, and had three daughters; the loss of his beloved daughter Lavinia, who often served as his model, was the deep grief of his life.

A very charming *Portrait of a Woman*, in the Long VI
Gallery, by an unknown artist, is generally considered 1673
to be by a Venetian. Morelli gives it to Bartolommeo Veneto. It is delightful in simplicity of treatment and richness of colour.

Giovanni Calcar, who has a fine *Portrait of Brau-* 1185
weiler, is a Fleming who came to Venice and left portraits that have passed as Titians.

Palma Vecchio and Sebastian del Piombo were both strongly influenced by Giorgione and Titian. The works of the four are often confused. Palma's types are, as a rule, more florid than Titian's, and, on the other hand, his faces are at times characterized by a delicacy of feeling, an intensely personal, sympathetic note, that even Giorgione rarely attained. In the *Adoration of* *1399
the Shepherds, the boy, kneeling in an attitude of humility and longing, is a charmingly sensitive creation. In spite of the disinterested donor in the background, the matronly and unemotional Madonna, and the glowing,

VI sensuous colour, a delicate religious sentiment pervades the picture, due in part to the idyllic, peaceful landscape, but more largely to the element of psychological consciousness that unites in a single mood Mary, Joseph, and the shepherd, eye meeting eye, figure bending toward figure. The composition is simple but imposing; the three principal figures, by the inclination of their bodies and the graceful curve of their heads, form a broad based triangle. But while the picture is formal in composition, it is full of swinging lines that give harmonious breadth. The four faces, judiciously placed in relation to the mass of light focussed upon the Babe, give a satisfactory spotting. Follow the curving line formed by the faces, beginning with the face of the donor and ending with that of the shepherd. The light throat of the dog continues the line to the corner of the picture. The draperies, ample and flowing, are treated in large sweeping curves. Palma's well known "Santa Barbara", at Venice, is a splendid creation of majestic womanhood.

Sebastian del Piombo was so much influenced when in Rome by Raphael and Michel Angelo that he lost his originality in composition, though he retained
1352 S the rich Venetian feeling for colour. *The Visitation* is a favourable example of Piombo's work. The subject, like the Annunciation, easily lends itself to sympathetic treatment. The composition is a trifle overcrowded, but the principal figures are dignified and expressive, the colour is harmonious, and the full draperies are treated with suppleness and breadth. Compare the simpler, more formal, but no less touching rendition by Ghirlandajo, and observe how constant is the type in the various schools.

Paris Bordone, another pupil of Titian, aimed above all at brilliancy and colour. He has left one

masterpiece, now in the Venice Academy, "The Fisherman Presenting the Ring of St. Mark to the Doge", a glory of gorgeous, luminous colouring. His portraits of women, with luxuriant Venetian hair, are especially glowing in flesh tints; the type is usually heavy and unpleasingly sensuous, as in the *Vertumnus and Pomone*, a characteristic Renaissance rendering of a classic theme. (Hanging high). VI 1178

Vertumnus, deity of the changing seasons, was scorned by Pomona, guardian of the fruits. But his persistant wooing finally brought to him a return of his love.

A *Portrait of a Woman* repeats the type. *The Portrait of Jeronimo Croft* is Bordone's best work in the Louvre. In the *Man with a Child*, the boy, with his hand on a globe, is possibly Philip II, and the man the tutor of the young King of Spain. 1180 1179 1180

Jacopo da Ponte, or **Bassano,** the pupil of Bonifazio, entirely forsook the grand manner of the great Venetians, and developed a decidedly personal style. He is considered by some to be the first real landscape painter, because he no longer treated nature in a purely ideal manner, but drew inspiration from a definite locality and studied the varying phases of nature herself. He is likewise an early painter of *genre*, that is, of scenes from common life, treating even the Old Testament material, such as *Moses Striking the Rock*, with the familiarity of every-day experience. He excelled in delineating animals, and the *Animals Going into the Ark* is merely a study of animal life with a Biblical name attached. Out of the several pictures attributed to him, possibly *The Vintage* is his (observe the realistic portrayal of the peasant people). 1424 1423 1428

The Descent from the Cross, a more ambitious work, is 1427

VI not so successful as the genre pictures.

The name Bonifazio suggests confusion. There are pictures in such varying styles signed by that name, and so little is know of the family of Bonifazio, that the terms Bonifazio I., II., III., have been used to designate the different styles of works. **Bonifazio Veroneze II.** is the greatest; his work, "Dives and Lazarus", in the Venice Academy, being of a very high order, dramatic in conception, and as strong as a Veronese in execution.

1170 S The *Resurrection of Lazarus*, while not great in composition, is effective because of the glowing Venetian co-

1172 N² lour. The *Sacra Conversazione* (hanging above a door)

1580 S long passed as a work by Palma Vecchio, of whom Bonifazio II. was evidently a pupil. The *Madonna with a Lamb*, ascribed to Titian, has been given to Bonifazio because of the poor drawing of the figures and the rarely beautiful landscape.

The revival of the Latin poets stimulated the city dwellers of the Renaissance to return to nature, and the great wealth of Venice created superb country seats among the inland hills. Giorgione, Titian, Palma, Bonifazio, and Bassano depicted the charm of outdoor existence, where lights and shadows moved over undulating hill slopes and shady groves.

SUGGESTED READING

C. Hare ..... *The Most Illustrious Ladies of the Renaissance.*
J. Ruskin ..... *Modern Painters.*
H. Cook ..... *Giorgione.*
C. Gronau ..... *Titian.*
Sabatini ..... *Life of Cæsar Borgia.*

CHAPTER X

INDIVIDUAL ARTISTS OF NORTHERN ITALY

The influence of Bellini and Titian was felt not only VI
in Venice, but throughout all Italy. Certain artists, however, retained such a marked individuality of thought, such a pronounced difference of handling, that they can scarcely be ranked as of the Venetian school.

Among the early men was **Bartolommeo Montagna** (died when Titian was 46), who worked in the cities of Northern Italy, founding the school of Vincenza. He was at one time a follower of the great Mantegna, whose influence is perceived in the *Ecce Homo*. 1393
The treatment is realistic, but the serene dignity in the face of the Christ holds to the ideal piety characteristic of early artists. Berenson maintains that Montagna was a pupil of Alvise Vivarini, instead of Bellini, as has hitherto been held. The *Three Musicians* (hanging high), 394 S
has the clear, cold colouring of Alvise, with the same sharply pronounced lights and shadows. Note the feeling for air around and behind the kneeling boys, a quality distinctly observable in certain Northern artists, especially in those of Verona. It became one of the chief charms of the great Paul Veronese.

VI An artist somewhat later than Montagna was **Girolamo dai Libri,** of Verona, who came little under the influence of his Venetian neighbours. His style, essentially decorative and characterized by charming fancy, is
1318 S seen in a *Virgin and Child* (now given to Caroto). In sentiment, Girolamo is akin to the still earlier Veronese painter, Pisanelli, both artists being especially fond of introducing animals and vegetation into their pictures. The colouring, brilliant and effective, is high in key, and gives the effect of an illuminated manuscript.

A great artist, born in Venice, who so modified his style that he is scarcely entitled to be called Venetian, is **Lorenzo Lotto.** Until Berenson made his exhaustive study of Lotto—a unique figure among the group of artists of the Venetian Renaissance—he was little understood and less appreciated. Highly strung, versatile, remarkably sensitive to impressions, a resident in many Italian cities, he reflects the qualities of those with whom he was associated—Alvise Vivarini, who was probably his master, Cima, Montagna, Bellini, Giorgione, Titian, Palma, and Raphael. A remarkable relationship to Correggio still rests unexplained. Yet, despite these varying transient reflections of other artists, he preserves, in all his pictures, a distinct personality. In acute psychological insight and interpretation, Lotto is one of the most modern of the Italian painters. If Titian is great because of impersonality, because of his desire to portray an objective world, Lotto, though not so splendid a craftsman, is great because of his analytical interpretations. He resembles Leonardo in an earnest attempt to analyse the human soul. But Leonardo was occupied with the soul as a portion of the great scheme of the Universe. His queries were those of the philosophical observer. Lotto sought to catch the ever-varying moods of man, the fluctuations

of thought, the shades of feeling that distinguish different individuals. He analysed the human soul with almost morbid introspection. His portraits, as seen in Milan, show a keen insight into character, and a delicate sensitiveness to subjective impressions. Of all the Madonnas of the sixteenth century, his are the most finely-tempered women, with spiritual yearnings and an indefinable expression that approaches melancholy. His religious pictures are intensely fervent. Coming as he did, when men were sick with the immorality of the century, and religion had become a mere pompous form, he yearned for a more humane idea of Christianity, for a more personal relation with God. Undoubtedly he came into sympathetic communication with the Reformation, for he painted the portraits of Luther and his wife. In cast of mind he resembles his contemporary Dürer, but, with the artistic temperament of the Italians, he clung to forms made venerable by Catholicism. VI

Titian's appreciation of Lotto is interesting. In 1548 Aretino, critic, courtier, and rogue, writes:—

"Oh, Lotto, good as goodness and virtuous as virtue itself, Titian, from Imperial Augsburg, surrounded as he is by all the glory and favour of the world, greets and embraces you . . . . . and feels, in seeing the Emperor's satisfaction with his works, that it would be doubled if he could show them to you . . . for he feels how much the value of your judgment is increased by the experience of years, by the gifts of nature and of art, as well as by that sincere kindliness which makes you judge of the pictures and portraits of others with as much justice and candour as if they were your own. Envy is not in your breast."

The *St. Jerome*, a very early work, retains traces of the influence of Vivarini, shown in the clear, precise tones, and of Bellini in the formal arrangement of the drapery folds; but it already indicates Lotto's power to express emotion through the attitude of the human figure. 1350 S

VI The unique landscape, hushed and retired, is in sympathy with the solitude of the hermit, who, wrapped in mental isolation, is unconscious of St. Anthony, silently approaching on the left. The rocks, their colour and their formation, are studied with minute attention.

1349 BS *Christ and the Adulteress* varies from the ordinary treatment of the subject; for Lotto, instead of abiding by orthodox representations of religious scenes, drew his inspiration directly from the Bible. The scene is realistic; coarse, vulgar Jews, similar in type to those of Durer and Lucas van Leyden, jostle irreverently against the benign Christ, as he receives the sinner, saying with humaneness :—

"He that is without sin among you, let him first cast a stone." —John, viii., 7.

Lotto has attempted to solve the problem of space economy, and, though there is lacking a pleasing distribution of light, the effect of a crowd is well suggested, and the heads are skilfully modelled in the shadowy, atmospheric background. Observe the variety of countenances, each stamped with the impress of individual emotion.

1354 S *The Holy Family*, or "Recognition of the Holy Child," (hanging above the Palma Vecchio) shows Lotto's spiritual relationship to Leonardo. Like the "Madonna of the Rocks," the concentration is centered entirely on the Christ. Here, however, the scene is more dramatic, the psychological moment more intense, leading to over-expressive gestures in the hands. The divinity of the Infant is perceived by Mary and Joseph and by Elizabeth and Zacharias, parents of the little St. John. The angels, delicate, unreal beings, are peculiarly brilliant in colour, almost unpleasing in their dazzling whiteness.

The bluish-gray colouring and the violent contrast of VI
light and shade are unusual, decidedly different from the rich, sensuous Venetian effects. There is also a lack of the harmonious interplay of tones that distinguishes Venetian art. The emanation of light from the babe, a new feature in art, is a characteristic of Correggio. Where Correggio learned his peculiar handling of light and shade, and how Lotto and Correggio came into relationship, are interesting, unsolved problems.

At Brescia (in Venetian territory), the artists, like those of Venice, were great colourists, but their tone effects were different from those of the school of Titian. **Girolamo Savoldo,** with a taste for the romantic, affected scenes of early dawn, late sunsets, and nights illuminated by fire. A head of *St. Jerome*, ascribed to Titian (among the drawings of the Louvre), is a study for his impressive "St. Jerome in the Desert" at Venice. In the *Portrait of Gaston de Foix* (next to the Lotto), 1518 S
he has attempted (as the Père Dan says in the *Trésors des Merveilles de Fontainebleau*) "to show the superiority of painting over sculpture by the use of mirrors." The position is unusual and the colouring rich, with a twilight tone pervading the whole, that contrasts admirably with the lustre of armour and the sheen of silken stuffs.

Moroni, of Brescia, like his illustrious master Moretto, was especially successful in portrait painting. His "Tailor", in the National Gallery, has acquired world-wide celebrity. Most of Moroni's life was spent in Bergamo, and Titian is said to have advised the Bergamese nobility who applied to him for sittings, to return to their countryman for a true likeness. A thorough realist, he was especially accurate in presenting the physical appearance. He idealized less than Moretto, and was

VI less keenly sympathetic than Lotto. His colour varied from a pronounced redness of the flesh tints, in early works, to a cooler, more harmonious tonality in later portraits. While restricting himself to a few pigments, he used them with powerful effect. He usually placed his personages against silver-gray backgrounds and frequently introduced a red note into the composition. In
1395 S² his *Portrait of an Old Man* (hanging above the small Veronese Madonna), the red, very rich in tone, is found in the upholstery of the chair, while the background, paler around the head, is a cold gray.

Bonvicino, called **Moretto,** was the greatest and most self-dependent of the Brescian masters. He had been aided by an older contemporary, Romanino, but while very young he devised that wonderful harmony, peculiar to himself, formed from new chords of colour, and generally characterized as "silvery". In all his
A N work there is a sensitive feeling for tone. The two arched
1175 N panels, *St. Bernardino of Siena with St. Louis of*
1176 N *Toulouse* and *St. Bonaventura with St. Antony of Padua*, are remarkable in simplicity of colour and refinement of tone. The velvety sheen is suavely rendered. The figures are dignified in conception, and the execution shows a mastery over form, and steady, even workmanship.

A
1167 N A lovely, large *Madonna Enthroned* (to the left near the columns), without attribution, was long ascribed to **Bianchi**, the master of Correggio. The handling is that of the early Renaissance, with definite outlines and a hard glazed appearance. There is a delicate transparency in colour, and an appreciation for the subtle blending of delicate tints, that foreshadow Correggio, the master of subtle harmonies, and of the play of light and shade. Observe the golden glow that illuminates

the picture, and the feeling for light and air. St. Bene- VI
dict, here represented not as a patriarch but as the youthful founder of a reformed monastic order, stands on the left; while St. Quentin, introduced because the picture was painted for a Church in Parma dedicated to him, is on the right.

ST. QUENTIN held a high position in the Roman army, but cast aside his arms to preach to the people of Gaul, for which he suffered martyrdom, being impaled upon a spit. He is rarely found in Italian art, but figures in French and Flemish ecclesiastical decoration.

Antonio Allegri da Correggio was usually called **Correggio.** Like Raphael, he died young; but, unlike Raphael, the favourite of princes and Popes, Correggio spent his days in peaceful retirement, devoted exclusively to art. Little is known concerning the details of his life. He was married when twenty-six, and had three children. His wife died ten years later, and Correggio only survived her four years. He is usually called Correggio of Parma, because most of his great work was completed there, but his early pictures show a decided affinity with the Ferrarese, and in some direct or indirect way he was influenced by Mantegna and Leonardo da Vinci. But, although he learned the worth of anatomical construction from Mantegna, and the value of light and shade from Leonardo, in temperament he was far different from both, and his later works show little foreign influence. His figures have none of the severe grandeur of Mantegna; whether religious or classic, they are full of buoyancy, of the grace of life; the flesh is warm, the pulses beat. He has none of the sensitive refinement, the spiritual elusiveness of Leonardo. He was not occupied with probing the mysteries of the universe; it was enough for him to see and feel. Sy-

VI monds called him the "Faun of the Renaissance". The most sensuous of the artists, he perceived objects in the mass, as Giorgione in Venice had done before him, saw their colour relations to each other, and, like the Venetians, he was a painter above all else. It was not enough for him that one figure in an exquisitely coloured robe should occupy the right side of the Virgin, while a second, in an equally lovely garment, stood at the left. The two must bear some tone relation to each other, the colour of one must play into the colour of the other, like the notes in musical harmony. Both, too, must have
D a unifying centre, a focus in the picture.

17 N Two allegorical subjects representing *The Sensual Vices*
18 N and *The Virtues* (where Minerva crowns Victory) are pale in tone because done in watercolour. They have Correggio's foreshortening and complexity of composition
IV but the attribution to him is doubtful.

*1118 E Take the *Jupiter and Antiope* in the Salon Carré, one of the greatest of Correggio's mythological paintings. Put the picture, as a story, aside for a moment. Forget even the drawing and the solidity of the figures, and look at it as pure colour, as an harmonic scheme. Diagonally across the centre is a wave of yellow, gleaming flesh, that radiates off into the yellower brown of the Cupid below and over into the still warmer tones of the satyr. Observe how these same colours, in varying intensity, play here and there in the picture, like the repetition of musical notes. As painting developed, it grew more and more away from illustration,—from the realm of literature, toward the realm of music. It appealed not so much to the intellect as to the æsthetic emotions. The story of the picture, the fact that Jupiter disguised himself as a satyr to descend upon earth and win the love of Antiope, counts for nothing. Correggio

probably chose the subject because it gave him ample VI
opportunity to paint rich, luminous flesh against a blue and olive-green background. It made little difference to him whether the subject were religious or profane. In his day the fervent piety of the Middle Ages was past, and, in the nunnery at Parma, he painted on the wall Diana in her chariot, and on the ceiling little Loves with round cherub faces.

Examine his treatment of the *Marriage of St. Cathe-* *111
rine, a subject that signifies the spiritual union of Christ with the redeemed soul. The theme of the picture frequently recurs in art.

ST. CATHERINE of Alexandria is the most popular female saint after Mary Magdalene—and yet her very existence is disputable. According to tradition, she was the niece of Constantine and daughter of the Queen of Egypt. At the age of fifteen her learning and wisdom were so great that the wisest teachers of Alexandria sat at her feet. Left fatherless, she was urged by her people to marry. Since she was descended from the noblest blood, possessed of the greatest wisdom, blessed with the most perfect beauty, and entrusted with the largest inheritance, she should leave a worthy heir to the kingdom. In all meekness Catherine replied she could accept as husband only one greater than herself, and bade them find her such a one. Meanwhile a hermit sent by the Blessed Virgin converted her to Christianity, and in a dream Catherine was led by the Virgin into Christ's presence, where he received her graciously and plighted his troth by slipping a ring upon her finger. When she awoke the ring was still there. Thenceforth she considered Christ as her promised Lord. On the steps of the temple of Alexandria she disputed her religion with Maxentius, a persecutor of the Christians, and so overcame him in debate that, humiliated, he invited fifty of the most learned philosophers and rhetoricians to contend with her. The wise men were all converted, and endured martyrdom for the faith. Catherine herself was condemned to be torn to pieces on a double wheel, but the instrument of torture flew into fragments, destroying the spectators. Then Maxentius had her beheaded. Because of her knowledge, St. Catherine is the patron saint of learning. Because of her superiority, she is usually portrayed as high-minded, with

VI a certain spiritual exaltation. When alone, or in a group of Saints, she is generally identified by the wheel or by her royal garb and crown. Sometimes she has a sword, or the palm of martyrdom, sometimes merely a book. She can be studied with interest in the Louvre, as she appears in early primitive pictures, in a Fra Angelico, a Raphael, a Perugino, a Paul Veronese, and a Memling, as well as in the Correggio. If the religious significance is to be observed, the subject should be treated with mystic solemnity, as in early art, for she symbolizes the union of the soul with Christ.

The picture by Correggio is one of the loveliest canvases in the world, but not because of its interpretation of the subject. St. Catherine is charmingly feminine, and Christ is an adorable, playful babe. St. Sebastian might easily be mistaken for the God of Love, with his arrow, his curly locks, and interested, smiling face. The scene in the background, the Martyrdom of the Saints, has no religious value. The charm of the picture lies in its mellow colouring, its warm atmosphere, in the masterful brushwork that has blended adjacent tints, and above all in the wonderful chiaroscuro or effect of light and shade, that subtle modulation of tones from light to dark, luminous even in the shadows. Observe the delicate treatment of the hands, especially the joining together of the three in the centre, a problem difficult to solve artistically, but one in which Correggio has taken sheer joy. Notice that the hands, though not correct anatomically, are adequate as masses in composition and that they have been painted directly, with easy brush stroke, and with a feeling for a hand as a solid in space, with a feeling for flesh as a real substance to be modelled in colour.

Correggio revelled in difficult problems of foreshortening. His famous, swift-moving, heavenly host in the Dome of Parma startled the priests of the church, unused

to such creations even in that lax period. The story is IV
told that Titian, hearing of the carping criticism of the priests, informed them that, if the dome were reversed and filled with gold, it would not equal the value of Correggio's frescoes, an assertion which made the dissatisfied priests consider the startling figures as perhaps tolerable. Correggio was one of the great originators, a genius, who, though living in isolation, had a new message to give art, a message of the intoxication of sheer beauty, of the joyousness of gleeful tone symphonies, of ecstacy in a world of colour. Had Correggio not been so perfectly attuned to artistic harmonies, his daring conceits would have become absurdities, his exquisitely beautiful types insipid, and his sensuous treatment of subjects voluptuous. As it is, his influence, like that of Michel Angelo, was harmful, for he himself, one of the greatest artists of all time, was too great to be followed

SUGGESTED READING

B. Berenson. . . . . *Lorenzo Lotto.*
J. S. Moore. . . . . *Correggio.*

CHAPTER XI

THE LATE VENETIANS

IV Out of Verona, with its school of clear colour, came Paolo Caliari, called **Paul Veronese.** As a decorator he is unequalled, and it is as such he must be estimated. His style is distinctly different from that of other artists. The most independent of the Venetian painters, he relied entirely upon his own inspirations. While his art is scenic, his enormous canvases have, nevertheless, organic unity, dignity and simplicity. Pageants of Venetian splendour, surrounded by stately Palladian architecture and vistas of white marble colonnades, are composed with soberness and serenity, laid out in telling masses of colour, and the whole suffused with a luminous and diffused atmosphere that raises its pictorial magnificence to the realm of highest art. In the painting of air, the ethereal quality of light, he surpasses all Venetians. In the transparency of his shadows and the sureness of his values, he is akin to the modern French. He is great in spite of his subjects, which in other hands would have become theatrical—in spite of the pomp, the heroic compositions, and the excessive foreshortenings, because, unaffected and

sincere in manner, he expressed himself without effort. IV
He worked with the directness and ease of a master. True to nature, simple in the portrayal of individual figures, never affected or mannered, his compositions have the grace of true distinction. But while Veronese is frank and earnest as a painter, yet he is essentially a product of the age in which he lived, and lacks the fervent piety of early artists. The religious element in his pictures is entirely subservient to the display of elegance and pomp in Venetian life.

The Marriage at Cana, (in the Salon Carré), the 1192
largest pageant picture in the world and one of the greatest of decorative pictures, is a magnificent Veronese. The great pictorial chronicler of Venice, who painted in the days when courtly splendour still defied Spanish oppression, has filled the broad expanse of canvas with nobly-formed men and women, gorgeously attired in rich vestments of sheeny silks and lustrous satins, who are enjoying life amid stately architecture under the spacious blue and white Italian sky. Stand in the opposite doorway so that the picture is framed. The scene is bathed in atmosphere, the campagnile soars in air, the columns flicker in light and shade.

It is not the presence of the Christ, of the Madonna, and of the disciples, nor the miracle of the water changed into wine, that interests the spectator. It is the skilful grouping of nearly one hundred figures, the variety of poses, the individuality of each personage, the splendid setting, the atmospheric spaciousness, and the clearness and purity of tone. The result is a happy combination of ceremonial splendour with naturalness and grace of treatment. It is the spontaneous expression of a cheerful, youthful temperament, revelling in the festivities of the world.

IV Observe how cleverly the figures form a long scroll that cuts the geometric lines of the composition. It starts among the domestics above at the right, who are half concealed amid the colonnades, comes across the balcony, turns around the columns on the opposite side, follows down the stairway to the left corner and returns by the seated figures of Alfonso d'Avalos; Eleanor of Austria; her bridegroom, François I.; Mary of England (sister of Henry VIII., and widow of the French King, Louis XII.); and (next but one), Vittoria Colonna, the gracious friend of Michel Angelo. It rounds the corner, passes the Emperor Charles V.; Solyman I., Emperor of the Turks; crosses back beneath the balcony past the religious group, runs to the right hand corner of the picture, and then comes sweeping with graceful variations across the foreground to the kneeling figure on the left. In the group of musicians are four great artists of the day: — Titian, the old man dressed in a red damask robe, is playing a bass viol; back of him, the rather boyish figure with a flute is Bassano; Paul Veronese himself, in pearly cloak, sits opposite, performing on a viola, his inseparable friend and companion, Tintoretto, close behind. Observe, near the table, the fine group in lustrous fabrics — an old man seated, a man pouring wine, and one in elegant brocade who stands, holding out a goblet, Veronese's brother, the only theatrically posed figure in the assembly. While the colouring in individual groups is rich and brilliant, it is nowhere gaudy, and the brilliancy is well controlled by the neutral tones, soft blues, beautiful silvery grays, and cream yellows which permeate the architectural motives. The cool, subdued tones cover the greater part of the canvas in which Veronese has set his colour-jewels.

The picture, brought from Venice as a war trophy by IV
Napoleon, was not sent back in 1815, when many others were returned, through fear lest, because of the enormous size (being second largest in the world), it become hopelessly damaged. Yet it took Veronese only fifteen months to paint it, showing how swift and sure was his touch. Filling one side of the refectory of St. Giorgo Maggiore, it must have been, in its original position, a superb decoration for a dining hall.

The fact that a picture in which the religious element is so subordinate could satisfy a holy community illustrates the sentiment of the church in the sixteenth century. On one occasion, however, Veronese was, indeed, called before the Holy Inquisition to explain liberties that he had taken with the Scriptures, such, for instance, as introducing a dog into a picture where ecclesiasts considered that the Magdalene would have been more fitting. Veronese defended himself by saying he supposed the same license was allowed to him as to "poets and fools".

The Feast in the House of Simon is a similar, impos- 1193
ing decoration. The story is well told.

One of the Pharasees desired Him that He should eat with him and He went into the Pharasee's house and sat down to meat. And behold a woman in the city which was a sinner when she knew that Jesus was at meat in the Pharasee's house brought an alabaster box of ointment and stood at His feet behind Him weeping and began to wash His feet with her tears and did wipe them with the hairs of her head and kissed His feet and anointed them with ointment. (Luke VII)

The ceiling decorations, such as *Jupiter Crushing the* 1198
Vices with His Thunderbolt, and *St. Mark Crowning* 1197
the Theological Virtues illustrate Veronese's splendid power of foreshortening and his ability to express move-

IV ment. The canvases do not show to advantage here, being hung too low and against an unsuitable background. Like all admirable decorative work they require the right setting. They were formerly ceiling decorations in the Ducal Palace, where there yet exists much of Veronese's best work (See B. A.).

88 N² 89 N² *Susanne and the Elders* (over the door) and the *Fainting of Esther*, while not now of first rank, owing to much retouching, are characteristic of Veronese, in type of figures and in accessories. Note especially the arrangement of the women's hair and the shape and poise of the heads. The composition of the *Susanne* is very fine and certain surfaces remain lustrious.

196 W The *Disciples at Emmaus*, though badly repainted, is still one of the most successful of his large religious canvases and is both dignified and expressive. The face of Christ is not without holiness, and Luke and Cleophas are rugged men of the people. Contemporary figures are, as usual, introduced. To the right stands Veronese himself, with his wife and children; near by, his brother Benedetto. It is interesting to compare Rembrandt's poetic and humble rendering of the same scene with this more elaborate portrayal, where prettily dressed children play with house-dogs. The group in the immediate foreground is a delightful bit of genre, remarkable in subtle painting. Note the streaked Venetian sky behind the colonnade and the landscape where Christ is seen VI walking with the two disciples.

195 BS *Calvary*, extremely original in composition, excites varied criticism. By some it is considered one of Veronese's most poetic conceptions, complete in harmony and dramatic pathos. The arrangement of the crosses diagonally on one side, the placing of the suffering figures boldly against an ominous, streaked sky, which fills more

than half the canvas—thus giving a feeling of desolation VI
and melancholy—the splendid attitude of the figure in yellow, the sympathetic rendering of the grief-stricken mother, the homely realism of the workman are all so impressive, yet so simple, as to entitle Veronese to a high place among fervent religious interpreters. Depreciators, on the contrary, think the composition badly balanced, considering the emphatic accent of bright yellow and the light tones in the sky insufficient to counteract the weight of the numerous figures on the left, and pronounce the attitudes theatrical rather than sincere. Established artists and reputable critics emphatically disagree.

The *Madonna with Saints*, said to be an early work, 119
or possibly by a follower, shows Veronese's love of fabrics, his almost Flemish treatment of costly stuffs. The Babe is poorly drawn. Veronese is one of the few Venetian artists who preferred painting draped figures to the nude. The Madonna, a pleasing figure finely composed, presents the child with reserved dignity to a donor in Benedictine garb. The head of St. Catherine, slightly inclined, is characteristic of the painter, and may well be compared with other women's heads in the gallery by Veronese. The warrior saint advancing to offer homage is probably St. George, as both St. George and St. Catherine occur frequently in Venetian canvases, being patron saints of the territory of Venice. In spite of the elegance of the figures and the sumptuousness of the fabrics, the picture has some of the simplicity and charm of the early primitives.

The authorship of the two following so-called Veroneses is disputed. The *Burning of Sodom*, though not 118
entirely satisfactory, is charming because of the group of swiftly moving figures. In *Christ Fainting under the* 119

VI *Weight of the Cross*, the artist has expressed true religious feeling. The attitudes of the two women in the background is the best of the picture, which is rich in colour harmonies.

Veronese has but one good portrait in the Louvre, a
199 S *Portrait of a Woman* (far down the gallery), but that was excellent before cleaning hardened the contours. The face, though homely, is attractive; the child's hair and the sleeves are especially well painted, and the attitude of the little one clinging to the woman's arm is delightfully expressed.

The life of Veronese was without dramatic events, and little is known of his private life. He was universally liked, and his work was highly esteemed by his contemporaries. He died in 1588, at the age of sixty. Both his sons, Gabriele and Carletto, became painters. They are thought to have produced much of the work ascribed to the father.

Tintoretto, like Paul Veronese, can be fully appreciated only in Venice. Even there, much of his work is so badly lighted and so darkened by time that it is difficult to estimate him justly. Ruskin considered him the world's greatest artist. But Ruskin was often guided by intellectual appreciation rather than by æsthetic feeling. Depreciators of Ruskin should note, however, that Velasquez when in Venice copied Tintoretto more than any other artist.

Tintoretto is certainly original and intensely dramatic. He recreated Biblical traditions and classic myths according to his own vivid imagination, and expressed them with epic grandeur. Vasari, the chronicler and follower of Michel Angelo, who was living in Rome when Tintoretto was in Venice, said of him :—

"As to the matter of painting, he may be said to possess the VI
most singular, capricious and determined hand with the boldest, most extravagant, and obstinate brain that ever yet belonged to the domain of art."

Jacopo Robusti, or Tintoretto ("young dyer", because of his father's occupation), unlike Giorgione, Titian, and Paul Veronese, was a true Venetian, born in the city of the sea. Throughout his very long life, he rarely left his native island. He was almost entirely self-taught, for, though he entered Titian's studio, he remained but a short time. Ridolfi, a contemporary chronicler, accuses Titian, then a man of middle age and famous, of being jealous of the promising boy. Whatever the reason, Tintoretto withdrew to poorly furnished rooms, which he filled with antique casts and bas-reliefs. On the wall he wrote:—

"Il designo di Michel Angelo, ed il colorito di Tiziano.

If he failed to fully attain either, Tintoretto certainly combined the drawing of Michel Angelo and the colouring of Titian better than any artist has succeeded in doing. In the intensity of his thought, in the stern earnestness of his genius, he resembles Michel Angelo, and is often called the "Michel Angelo of Venice".

When the days of struggle were over, Tintoretto married the daughter of a Venetian nobleman. His own daughter, Marietto, became a portrait painter, and one of the sons, Domenico, aided his father in producing his immense canvases.

The *Paradiso* (near the Veronese portrait) is a pre- 1465
paratory sketch for the enormous composition in the Ducal Palace, the largest painting in the world. The number and the arrangement of the heavenly host are interesting :—

VI On either side of Christ, who is crowning the Madonna, sit the twelve disciples. Below are four personages, from the Old Testament, probably Aaron, Gideon, Daniel, and Ezekiel, as these four referred particularly to the Incarnation, and are in a manner attendant attributes, as expressing the character of the Virgin: Aaron, because his rod blossomed miraculously; Gideon, on whose fleece descended the dew of heaven when all was dry around; Daniel, who beheld the stone which was cut out without hands, and became a mountain; David, as prophet and ancestor, "Listen, O daughter, and incline thine ear." Around them figure the four Evangelists, accompanied by their symbols: Mark, by his lion; Matthew, his angel; John, his eagle; Luke, his ox.

Notice that John figures twice, once as one of the twelve disciples and again as one of the four Evangelists.

Beside each Evangelist is a doctor of the church. On the left stands John the Baptist, in camel's hair garment, holding a reed cross. On the right is Moses, recognisable by his horns and by the tables of the law upborne by a soaring figure near by. Beyond Moses are personages from the Old Testament: Job lies stretched out at full length; above, Elijah rides in his chariot. Below the prophets are martyrs: St. Catherine, in blue, seated on her wheel; St. Cecilia, in green, with her organ; and St. Sebastian nude. Other martyrs, near the centre of the picture, St. Stephen with his stone, and Peter Martyr with the knife in his head, are just below Moses. To the right are Ecclesiasts, and to the left, representati es of the various orders: St. Francis in brown, St. Benedict with a touch of blue, St. Dominic in black and white. Behind stand Adam and Eve. St. Paul the Hermit and St. Anthony appear as the first anchorites. In a group of warrior saints are St. George and St. Maurice. Above stands St. Helena with the True Cross: surrounding her are many virgin martyrs, unfortunately without symbols. In the left hand corner is the fine figure of St. Paul, recognisable by his sword; and opposite, in the right corner, is a figure evidently from the Old Testament, possibly Isaiah, of great importance in Christian pictures for his prophecy: "Behold a Virgin shall conceive and bear a son."

Tintoretto's portraits are usually excellent character-
1467 S izations, forcefully painted. *A Man with a Handkerchief* is somewhat smeared, and not of his best, but it is not lacking in individualization and vigour. Many

of his pictures have become so blackened by time that VI
it has been suggested he laid on an undertone of black
and that the bitumen has destroyed the surface colour.

The small *Portrait of Himself* was held by Manet 1466
to be the finest portrait in the world. It represents him
as elderly, possibly having been painted about the time
he was at work upon his "Paradiso." The restlessness,
the energy, and the yearning bespeak the man who on the
death of Paul Veronese begged the Senators to allow
him to execute the commission for the Ducal Palace.

"Give me Paradise now, for I am not sure of it hereafter." IV

The *Suzanne at the Bath* (in the Salon Carré), while *1464
only an unfinished study, gives some idea of the vigour
of Tintoretto, of his strength in modelling, his boldness
in execution, and above all his originality. The nude
figure is unusually realistic. The attitudes of the attend-
ants are thoroughly natural and there is a fine sense of
volume. Observe in the kneeling figure how the head
takes its proper place in space; the neck, the shoulders,
and the hips retreat exactly as in life, and the knee comes
forward. Note also the introduction of a landscape in
the immediate foreground. The trunks of the trees have
size and solidity. In his more mysterious landscapes,
where there are luminous effects of light and shade, and
a feeling for the moods of nature, Ruskin finds a simil-
arity to the work of Turner. There is no picture in
the Louvre which gives an adequate idea of Tintoretto's
genius as it is revealed in the "Miracle of St. Mark"
at Venice, one of the wonder-pictures of the world (see
B. A.).

Tintoretto was the last of the great men of Italy. With
his death in 1594, the splendour of Italian art is ended.
In the eighteenth century Venice produced three artists

VI of no mean merit, but they belonged to a new era.

Tiepolo, a man of individuality and power in a decadent age, painted effective mural decorations after
DN² the fashion of Paul Veronese, as in the *Study for a Ceiling*. But his manner was less candid, and he was more affected in the poses of his figures and less frank in his colour. He reflected the life by which he was surrounded, a life highly involved, banal and superficial. The age of Veronese was splendidly gorgeous, frankly proud of its extravagance and pomp, revelling in lavish display. The age of Tiepolo was shallow and vain. Bound by the scepticism of the eighteenth century, no artist had faith enough in himself to create great themes. Tiepolo was, however, an excellent brushman,—note the
547 N delicate treatment of the curtain in the *Last Supper* and the modern feeling for light. In his handling of paint, too, he is almost modern; observe the skilful technique shown in the banner by the window: on one
549 N side *St. Martin saying Mass;* on the other, the *Virgin and Child* with St. John and angels. Tiepolo had a good feeling for distance, for the circulation of air in his scenes. His suave colouring and easy brush-work exerted an influence upon Spanish artists, especially upon Goya, who in turn affected the French school of impressionists through Manet.

Canaletto, a contemporary of Tiepolo, painted the
203 N outdoor aspect of Venice. The *View of the Grand Canal*, with the Church of the Salute to the right, is a characteristic work, interesting in its honest reproduction of Venetian architecture, and rarely spacious and atmospheric for a landscape of that period. His pictures present Venice as she was then and as she still is to-day, —he caught eternal characteristics.

Guardi, on the other hand, was more sensitive than

Canaletto to the delicate effect of mists, and to the VI
iridescence of colour seen in the island city. His views are usually smaller and more impressionistic in handling, reproducing instantaneous effects,—moving crowds, historic moments, such as the *Crowning of the Doge* and 1334 I
the *Fête of Jeudi Gras on the Piazza*, a picture remark- 1330 M
ably fine in a feeling for atmospheric values. In the former the scene takes place in the court of the Doge's Palace, men at arms lining the famous stairway of the giants. In the latter the Ducal Palace is seen from the public square. *The Doge Embarking on the Bucen-* 1328 M
taur is full of charming movement. Note in all the Guardis the impressionistic method of painting figures, the firm use of colour in single touches that count much in expressisng vivacity of light and action. Guardi painted Venice as she was at that epoch on a certain day, the transient moment that never can be exactly duplicated.

SUGGESTED READING

R. Fry ..... *Tintoretto.*
E. M. Phillipps ..... *Paul Veronese.*
B. Berenson ..... *Study and Criticism of Italian Art.*

CHAPTER XII

ART DURING THE DECADENCE

VI Raphael died in 1522; Correggio in 1534; neither of them forty years of age. Michel Angelo died in 1564; Titian in 1576; Paul Veronese in 1588; Tintoretto in 1594, all old men.

"Theirs was the giant race before the flood"

—for their immediate followers, Jules Romano, Barocci, Daniel da Volterra, and Parmigianino, were but feeble imitators.

Fervent religious sentiment dominated, as we have seen, the predecessors of Leonardo and Raphael. To the simplicity and fervour of the Early Renaissance succeeded the richness and gaiety of the high Renaissance, a period fully under the sway of the classic revival. Then came the conquest of Italy by Charles V of Spain, acccompanied by the introduction of the Inquisition under Jesuit control. Curiously enough, the Jesuit order, in spite of its narrow fanaticism, is characterised by a love for the spectacular. Jesuit churches are enormous, baroque edifices, filled with gaudy hang-

ings, affected statuary, and extravagant mural decora- VI
tions. The demand for vast paintings gave rise to a school of painters called the **Mannerists,** who covered acres of palaces and churches with meaningless legends and allegories carelessly designed and hastily executed, mere echoes of the art of the great masters, lacking all originality and character. Frequently whole families, or coteries, worked upon given commissions. Yet, eventually, the baroque, or extravagant style, culminated in works of beauty and power, in the hands of the Flemish artist, Rubens.

When painting was in this degenerate condition, there arose in Bologna a group of artists, the Caracci and their followers, who deliberately and earnestly set to work to elevate art. They founded the **Bolognese Academy,** and called themselves the "**Eclectics,**" for they sought to select and unite the best qualities of the great artists. A sonnet by Agostino Caracci ably sets forth their principles. They sought—

"Roman or classic design, Venetian movement and shadow, Lombard colour, Michel Angelo sublimity, the truth and nature of Titian, the pure and sovereign style of Correggio, the symmetry of Raphael, the fitness and solidity of Tibaldi, and Primaticcio's erudite invention, with something of Parmigiano's grace."

But they failed to appreciate that the intoxicating voluptuousness and joyous beauty of Correggio, the serenity and harmony of Raphael, and the austere, poetic grandeur of Michel Angelo were the outpourings of individual temperaments, and could not be combined. In following after others, in formulating principles and theories to be their guides, the Eclectics observed nature too little and were without inspiration. Their art was academic and lifeless. As a protest against this artificiality, there sprang up in Rome the School of **Naturalists,**

VI headed by Michelangelo Caravaggio, who turned to life about him for direct inspiration. Though lacking a fine perception for beauty, his work was effective and his influence upon art was widespread, for it not only passed through Ribera into Spain and thence into France, but indirectly formed the style of Rembrandt.

The art of both the Eclectics and the Naturalists was influenced by the religious spirit of the times. In the latter half of the sixteenth century, a reaction against the listless faith of the Renaissance in Italy on the one hand, and of the intense fervour of the Reformation on the other, led to a Catholic revival, a counter-Reformation, in which the Papacy pretended to absolute dominion. Serious and imposing religious pictures were exacted, and especial preference was given to ecclesiastical subjects and harrowing pictures of martyrdom.

No hard-and-fast limits can be given to enclose the epochs of these schools—the Mannerists, the Eclectics and the Naturalists.

In the Long Gallery, out from the wall stands a work by **Daniele da Volterra.** Two pictures, representing the
1462 A *Combat between David and Goliath*, are painted on the opposite faces of a slab of marble. The influence of Michel Angelo is, unfortunately, fully evident. The figures are too large for the space, the muscles are swollen inconsistently, and the poses contorted to produce the effect of intense action. But observe the relaxed condition of one arm (the one under the giant's head), the energetic twist of the other, and the feeble, nerveless expression of the hand grasping David's arm. And yet Volterra was one of Michel Angelo's most successful imitators, and in his greatest picture, "A Crucifixion," in the Church of the Trinity, Rome, he rises to the sublime. Sir Joshua Reynolds, in the eighteenth century, consid-

ered this one of the three great pictures of the world. VI
But in the eighteenth century inspiration was drawn almost entirely from late Italian art. Vasari, the author of the "Lives," was also a follower of Michel Angelo.

Francesco Mazzola of Parma, or **Parmigianino,** was an imitator of Raphael and Correggio. A *Holy* 1385 N
Family (next the del Sarto) is a development of a composition by Raphael. Another *Holy Family* reveals his 1386 N
characteristic mannerisms—extreme length of figure, exaggerated necks, and intense colouring.

Jules Romano—inasmuch as he was but an imitator of Raphael, and one who degenerated after his master's death—may easily be classed in the first group. Several large *cartoons* (or designs for pictures), showing his love for classic pageantry, hang over the stairway, near the Botticelli frescoes. IV

A *Nativity* (over a door in the Salon Carré), unfortun- 1415 W
ately darkened and harsh in colour, is good in composition. Compare the type of Virgin with Raphael's "Madonna of Francis I." The babe, though not well drawn, is delightfully natural in pose. St. Longinus is a majestic figure, and the attitude of St. John is graceful.

ST. LONGINUS holds the spear with which he pierced Christ's side (cf. p. 73), and the Pyx (or reliquary) wherein he caught the blessed drops of blood. According to some authorities, the legend of the Holy Grail had its origin in the experience of St. Longinus. ST. JOHN appears here in his character of apostle rather than evangelist. Instead of being accompanied by the eagle, he holds a chalice, out of which a serpent emerges. The emblem relates to the story that John, while preaching, was given a cup of poison. He blessed the cup, and the poison came forth in the form of a serpent. Note in the background the angel appearing to the shepherds. The introduction of a secondary scene in the composition is a return to the mediæval custom of portraying several scenes in the same picture.

IV **Federigo Barocci,** of Parma, one of the best of the Mannerists, was also influenced by Correggio, as is
1149 E seen in the *Circumcision* (over the door opposite). The colouring shows a marked predilection for blues and pinks, and is violent in contrasts, though the play of brushwork is unusually good. Far down the Long Gal-
VI lery (beyond the second doorway and hanging high) is
150 BN a *Virgin in Glory*, between St. Lucia and St. Anthony, a nicely balanced pyramidal construction. The colouring is more suave than in the preceding composition, but the attitude of the figures inclines toward the sentimental. Observe St. Anthony's pig in the left hand corner, and the bell with which he exorcised evil spirits. St. Lucia is accompanied by an angel, who carries eyes on a salver.

ST. LUCIA, a Sicilian martyr, became the patron saint of her native city of Syracuse. Although brought up a Christian, she was betrothed to a Pagan. Shortly before the wedding was to take place, she accompanied her mother, a grievous invalid, to the shrine of St. Agatha at Catania. As Lucia prayed, St. Agatha appeared to her in a vision, promising to restore her mother to health, and directing Lucia to be a light and mirror to the faithful, as her name indicated. When the mother regained her health, the maiden begged to be released from the betrothed, and induced her mother to give all they had to the poor. The lover, indignant, denounced Lucia as a Christian, and the Governor ordered her to be ruthlessly treated. But when they attempted to bear her away, she remained fast in place, so that no amount of ropes and no number of men could move her. A fire kindled about her did no harm, and in the end she was deprived of life only by a poignard. She is usually represented carrying a lamp or her eyes, emblems which early artists selected as a means of expressing her name. The introduction of the eyes gave rise to a legend, which sprang up to explain the curious emblem. According to the story, her lover in his letters protested that her beautiful but cruel eyes haunted him, and Lucia, remembering, "If thine eye offend thee, pluck it out," sent her suitor the coveted treasures in a dish, beseeching him hereafter to leave her in peace. The

lover was converted by such heroism, and Lucia was rewarded for VI
her faith by having her eyes restored more glorious than ever. Lucia does not represent learning and knowledge, as does St. Catherine, but the wisdom from above, which is pure and gentle. Dante makes her the messenger from the Virgin to Beatrice :

" ... That open entrance way
With her fair eyes first having pointed out
Together then with sleep she went away." (1)

When such pictures as these just cited are the best of a period, the inferiority of art is seen to be indeed great, and the movement of the Caracci to draw inspiration from the best of all preceding artists, instead of servilely imitating one or two, can be justly appreciated.

Ludovico Caracci, the son of a Bolognese butcher, was the one who conceived the idea of revivifying art. He was not highly endowed, and the veteran Tintoretto advised him not to follow painting as a vocation. But he continued to apply himself assiduously to copying the masters, and associated his cousins, Agostino and Annibale, with him in the foundation of an academy at Bologna. When the three worked together, Ludovico selected the subject, Agostino arranged the composition, and Annibale did the painting. Of their joint works the best are in Bologna and Rome (see B. A.). Their followers were Guido Reni, Domenichino, Albani, and Guercino, and, while all acquired mechanical felicity, their works lack the touch of true poetry. The Eclectics believed that a painter should form mental ideals of strength and beauty from great works, and, having drawn from casts and nature for practice, should employ figures as models merely to suggest form. Ludovico posed for Annibale when the latter desired the fleshy back of a

(1) Purgatorio: IX, 31. Anderson translation.

VI naked Venus, and Guido painted his Virgins and penitent Magdalenes from any beardless youth near by.

Of the three Caracci, **Annibale Caracci** alone is
1231 N represented at the Louvre. His *Dead Christ on the Knees of the Virgin* (also high) is one of the most successful pictures of the school. The enthroning of the Magdalene higher than the Virgin is an unusual arrangement, and is intended, possibly, to symbolize the elevation of the penitent, redeemed sinner through the death of Christ. The presence of St. Francis carries out the idea of humility. While the drawing is firm, the composition balanced, and Mary Magdalene fairly interesting, yet we feel the presence of too many hands; the grief is theatrical, and the attendant Cupid-angels at the feet of the Christ do not enhance the seriousness of the picture. The picture is academic, it has been arranged according to a prescribed formula.

IV
1219 S *The Virgin Appearing to St. Catherine and St. Luke* (to the left of the large Veronese in the Salon Carré) may be studied with interest for echoes of other artists. The Virgin and the lovable angels, with yellow, curly hair and sprawling limbs, are after Correggio. The figure of St. Luke recalls Michel Angelo, while the tilted head of St. Catherine, with jewel-bound, golden hair, strongly resembles Veronese's women. The cloudy sky streaked with light is essentially Venetian.

ST. LUKE, converted by St. Paul, was called "Luke, the beloved physician." The legend of his being an artist rests on Greek tradition, and is traced to the tenth century. Several Madonnas in Italian Churches are ascribed to him—ugly figures scarcely discernible in their faded condition, dulled and blackened by time. The ox is Luke's symbol, for early Churchmen considered him an authority on the priesthood, and the ox is the emblem of priestly sacrifice.

As a lasting example of the eternal failure of academic rules, the landscapes of Annibale, in which he forsook the teachings of his school and painted from nature, remain his most original and valuable work. *The Hunt* and *The Fishing* are, for that period, pleasing bits of out-of-door life. VI B 1232 1235

The "Last Communion of St. Jerome" in the Vatican, by Domenico Zampieri, or **Domenichino** (see B. A), while his best work and highly valued, is not considered the marvel of art that it once was, especially in the eighteenth century. The *St. Cecilia* is well painted, but the expressionless face with upturned eyes seems today unpleasingly mannered, yet it was at one time highly esteemed by artists. 1613

St. Cecilia, the patroness of music, was born of noble Roman parentage in the third century. She was brought up a Christian, and, being musical, composed hymns, which she sang accompanying herself on any musical instrument. But not being able fully to express the intense worship she felt, she invented the organ, consecrating it to the service of God. When sixteen her parents married her to Valerian, a pagan. She wore to the altar a coarse garment under her bridal robes, and prayed for power to observe her vows of purity and devotion to Christ. She succeeded in converting her husband to the true faith, and he so respected her feelings that he was permitted to hear the celestial music with which she was surrounded, and to perceive her guardian angel.

"There is an angel which so loveth me
That with great love, whether I wake or sleep,
Is ready, aye, my body for to keep." (1)

The angel encircled the brows of both with crowns of roses from Paradise, and promised to fulfil any wish of Valerian, because he had heeded the chaste counsels of his wife. Valerian prayed

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(1) Chaucer. The *Second Nun's Tale* is an almost literal version of the old legend.

VI B for the conversion of his dearly beloved brother, which w granted, and all three went about doing good until the two broth were martyred. Then the wicked prefect Almachus, covetous Cecilia's great wealth, ordered her to sacrifice to heathen gods to be put to death. As she only smiled in scorn, he had her c into a bath of boiling water in her own house, but she was there only refreshed. Then an executioner inflicted three wounds up her neck, which, though mortal, permitted her to live for thr days, making converts and distributing her goods to the po Pope Urban visited her, and as she lay dying converted her hou into a place of worship. The hall of the bath is still shown in chapel in the church, since built over her house and called " Cecilia in Trastevere."

Francesco Albani is especially successful in l portrayal of little angels, which he painted from t many children that gladdened his simple and domes 1107 B home. His pictures, such as the *Toilet of Venus* (ov door), have the elegance and prettiness of porcela decorations.

The best known of the Bolognese artists, and t most gifted, was **Guido Reni.** He commenced wo in the studio of Calvaert, a Flemish artist, who had school in Bologna, the rival of the Carracci Academ Guido became fascinated by the method of the n school, and, when his master attempted to punish h for using a forbidden colour—one in vogue at the ri academy—Guido threw down his brush and fled to t Carracci studio. Shortly after, a picture by Caravag was exposed in Bologna, and Annibale warned his pup against being impressed by so singular a production.

"I well know," he said, sarcastically, "another method of mak a fortunate hit. To Caravaggio's savage colouring oppose entirely delicate and tender. Does he use lights, narrow falling? I would make them open and in the face. Does cover up the difficulties of art under the shadows of night? would expose under the full light of noonday the fruits of eru and learned researches."

Guido, hearing these words, instead of being revolted, VI B
determined to follow the suggestions; and, by diligent application, he gained the reputation of having introduced a new manner. The *Saint Sebastian* is an excellent 1450 N
example of this treatment. In the Salon Carré are three IV
scenes in the life of Hercules, *Hercules Overthrowing* 1456 S
the Hydra, *Hercules and Achelaus*, and *Hercules on the* 1455 N
Funeral Pyre, academic creations, similar in their use 1453 W
of overblack shadows and full light thrown upon the strongly muscled figures. *Dejanira and the Centaur* *1454 E
Nessus is characteristic of his second and best style, which he acquired in Rome when he became familiar with the works of Raphael. The figures are full of movement, of an irresistible onward sweep; the draperies are free and graceful. The face of Dejanira is of the Niobe type, an antique model which Guido particularly favoured.

In the background is seen Hercules, drawing his bow at the faithless centaur, who, having engaged to bear his wife across the stream, is making off with her. According to the myth, the centaur offers Dejanira a drop of blood from the death-wound inflicted by Hercules, telling her that it will preserve her husband's love. Later, when jealous of Hercules's attachment for another, she dips his garment into a brew wherein she has poured the blood. But the garment, instead of curing Hercules, eats into the flesh, and he, knowing he must die, orders his funeral pyre built, and, mounting upon it, offers up his soul to Zeus.

When Guido was in Rome, at the height of his prosperous and feted career, he painted the well-known fresco, "The Aurora," for a ceiling in the Rospigliosi Palace. It is merely as a mural decoration that it should be judged and as such it is charmingly simple in design, full of swinging movement, and clear in colour—admirably fitted to the space for which it was

VI D intended. Guido can lay no claim to true greatne
He is the complaisant reflector of the popular taste
the day. And, unfortunately, as his besetting sin,
passion for gambling, gained on him, his art was und
mined through his own moral weakness. He execut
with ease the weak, conventional types that pleased
public, turning out characterless faces by the hundred,
1447 R 1448 W as the effeminate *Ecce Homo* and *Penitent Magdale*
—with upturned eyes and poorly modelled faces. H
friend and biographer, Malvasia, asserts that many
these were painted in half a day, and that for a cert
picture dealer he worked by the hour. The last of
artist's life was spent in Bologna, embittered by suff
ing and by marked coldness on the part of those
whom he owed large sums of money. Nevertheless,
usually lived royally, surrounded by admirers and pupi
and, when he was taken ill, prayers were offe
throughout Italy for the safety of "the greatest liv
artist."

Francesco Barbieri, commonly called **Guercin** because of his squint, was a late follower of the C acci, who eventually came under the influence of C avaggio. He introduced into his colour smoulder Venetian reds. Several of his canvases are here exhibit
—W all characterized by their mediocrity, as the *Lot and Daughters.*

The success of the Bolognese Academy led to founding of a similar school in Rome, based on same principles. **Carlo Maratta,** a representative the new academy, is superficial in compositions,
1379 W faithful in portraits. His *Portrait of Mary Magdal Rospigliosi* (opposite the Murillos) is satisfactory,
1380 W so is the *Portrait of Himself.*

Sebastiano Ricci, of Venice, whose handling a

cipates Tiepolo, painted many classic themes. He VI B
became a member of the French Academy.

Panini painted historic events especially for France; such as *A Concert at Rome*, in honour of the birth of the 1409 N
son of Louis XV; and the *Visit of the Ambassador of* 1408 N
France to St. Peter's. Both are tours de force, the architectural difficulties being ably overcome, and the colour unity sustained.

The work of the founder of the School of Naturalists in the 16th Century, **Michel Angelo Amerighi da Caravaggio,** brutally ugly though it often is in its unflinching record of nature, was a fortunate reaction against the affected insipidity of the Mannerists and the Academic formalism of the Eclectics. For the Carracci, he professed superb disdain. He took for his models criminals, bohemians, drunkards, and profligates, developing a school of realism based upon the literal imitation of the model, no matter how loathsome or trivial. Endowed with a vigorous personality, talent, and skill, his influence became so wide that Nicholas Poussin said of him: "The man seemed born to ruin painting."

Caravaggio's life was full of changes, due to a violent and uncompromising disposition. In a dispute over a game of tennis he killed his companion, and fled from Rome to Naples, thence to Malta, where he obtained the favour of the Grand Master of the Knights of Malta. His *Portrait of the Grand Master*, Alof of Wignacourt, 1124 N
was painted during his exile. It is a vital piece of realism, the energetic, self-possessed character of the man being well portrayed and admirably contrasted with the delicate page bearing the helmet. For this work, Caravaggio was made Chevalier of the Order, and presented with a chain of gold and two Musselmen slaves. But here again his temper wrought him harm. He

VI D quarrelled with one of the knights, and was cast in prison. Contriving to escape, he fled to Syracu painted a few pictures in Sicily, and then returned Naples. Having secured from the Pope pardon for crime in Rome, he set out northward in a sailing cra but was arrested by a coastguard, being mistaken someone else. When liberated he discovered that sailors had gone off with his vessel and all his poss sions. Wandering along the coast, disheartened, contracted a fever, and died aged but forty.

121 N The *Death of the Virgin* is his masterpiece. Becau of its extreme realism, the picture was rejected by monks of the Scala in Trastevere. Nothing better illu trates Caravaggio's lack of sympathy for the beautif In spite of the effective individuality of the apostl each revealing deep grief in strict accord with his te perament—in spite of the serenity of the calm, de face, the limpness of the lifeless hand—in spite of superb figure of the woman bent in sorrow—above in spite of the ray of light that binds the most impo ant figures together, yet the eye persists in followi the rigidly outstretched body to the two bare feet, wh and stiff, in the immediate foreground. Contrast C avaggio's treatment of death with Titian's in "Entombment." Both are masterful and impressi But Titian subordinated the cruel reality of the sc by artistic adaptation, and produced an impression beauty and of awe, not of repulsion. Caravaggio given the bitter reality—a group of mourners dra from the labouring classes surrounding a figure swol 1123 N 1122 N by death. In the *Concert* and the *Fortune Teller*, aga he reproduces scenes from daily life. Caravaggio anything but a realist, however, in his effects of lig The peculiar use of deep shadows practised by

school gave rise to the term "Tenebresi." He painted VI D
in a dark studio, lighted only from a single pane above. Thus were produced strong contrasts of light and shade, and intense, overblack shadows. His manner influenced not only Guido Reni, Domenichino, Guercino, and Ribera, but also the Dutch artist, Gerard Honthorst (Gherardo della Notta, so called from his night effects), and indirectly descended to Rembrandt. French art, until the nineteenth century, was more or less subjected to the method introduced by Caravaggio. It was against these forced effects of light and shade that the "Impressionists," or painters in the open air (often and better called "Luminists") rebelled.

Among Caravaggio's immediate followers were **Manfredi,** represented by *A Woman Fortune Teller;* 1368 M
Lionello Spada, *Aeneas and Anchises,* and **Domenico Feti,** *Melancholy* and *The Guardian Angel.* Feti 1537 M
also has *A Rustic Life* that in naturalness of pose and 1188 M
synthesis of composition is unique for that epoch. Com- 1289 M
pare with the Lenain Brothers. 1287 M

Ribera, or Lo Spagnoletto (the litttle Spaniard), a native of Valencia, is often grouped with Spanish artists, for his early training was in Spain. But he is Caravaggio's ablest follower, and the greater part of his life was spent in Naples, where he founded the Neapolitan School. With two less important artists he formed a cabal at Naples, which by stiletto intimidation banished competing talent. Domenichino, Annibale Caracci, and Guido Reni were all victims of this cabal. Naples was at this time under Spanish dominion, and in 1630 Ribera entertained Velasquez upon the latter's visit to Italy. Ribera's work is powerful, correct in form, and rich in colour, in spite of a predilection for strong shadows. His pictures usually treat of unpleasant subjects, of

VI D haggard old men, and agonising martyrs, but the tast of the day was such that his harrowing scenes were i great demand, and they are now found in every Europ
1723 S ean gallery. *St. Paul*, the Hermit, is a vivid portraya of the emaciated anchorite, worn by suffering.

ST. PAUL THE HERMIT was the first of the dwellers in th wilderness, the one who, when weak and dying, received the vis of St. Anthony. The story usually connected with him is that o the raven who daily brought in his beak half a loaf of bread fo the sustenance of the holy man. When St. Anthony arrived, th raven appeared with a whole loaf. It was St. Anthony wh prepared the venerable body for burial, two lions coming fro the forest to dig a grave. In early religious art these quaint stori are delicately and suggestively treated, but with Ribera the media val sentiment is entirely lost.

1122 S In the *Entombment*, cruel in its realism, the attend ant figures are finely realized. The action of Josep of Arimathea, as he raises the inert hand, is full of tenderness that, displayed by a coarse, unsympatheti personality, gives added pathos to the scene. Nicode mus, to accentuate the suppressed grief of the Virgi and St. John, talks eagerly, probably occupied wit plans for the burial.

1721 S The *Adoration of the Shepherds* is more poeticall treated, but still realistic. The shepherds are vigorou creations, and the woman in the background, holdin the jar, is a fine figure, suggestive of Velasquez' hand ling. The feeling of the picture is, on the whole, mo Spanish than the other two. The Madonna is esse tially of the Spanish type, and the landscape has th dull monotony of the north of Spain. For a short tim Ribera studied the works of Correggio, a fact whic accounts for the exceeding brightness of the Babe th illuminates the mother's face. The child has the natur pinkness of a newly born infant, but the tone is o

of harmony with the general scheme of the picture. As a whole, the colouring is not well drawn together. *The Club Foot*, by Ribera, is another picture decidedly Spanish in subject and treatment. Velasquez frequently painted dwarfs of this type, and always with the terrible directness of one who sees not only the surface, but the meaning hidden behind deformity. Luca Giordano and Salvator Rosa were Ribera's pupils. VI 1725

Luca Giordano, of the 18th Century, was surnamed "Fa Presto" (do quickly), because of the rapidity with which he worked. His *Mars and Venus* is quite in key with the epoch. 1305

In gloomy imagination, **Salvator Rosa** is akin to Caravaggio, but he has more poetic imagination. The *Apparition of Samuel's Ghost to Saul* is highly imaginative in interpretation. Saul, though kneeling in humility, retains his royal dignity in fine dramatic contrast to the terror-stricken figures recoiling in the background. A *Landscape* is typical of the rude, wild solitudes he loved to paint. The desolate ravine, suggesting the dens and caverns of banditti, is rent by a tempest under which the trees bend, and in whose semi-darkness lurk brigands firing upon unseen enemies. In *The Battle* the stern conflict takes place in a severe mountain pass. 1478 1480 1479

Salvator is one of the first great landscape painters attempting to depict the moods of nature, and using backgrounds that sympathize with his subjects. That figures were necessary to enhance the value of his pictures was a condition imposed by the period. A landscape without the human element was then inconceivable.

J. A. Symonds'..... *The Renaissance in Italy (The Catholic Revival).*
G. F. Young..... *The Medici.*

CHAPTER XIII

SPANISH ART

VI Little is known of the early art of Spain. T
successive domination of Moor and Christian destroy
sacred relics. In the fourteenth, fifteenth, and sixteen
centuries, Spanish art clearly reveals the influence
Italy and the Netherlands on style and technique, b
the subject matter is gloomy and ecclesiastical, intense
Spanish in spirit. There is none of the joyous beauty
the early Italians, little of the intimate personality
the Flemish. With the exception—in the seventeen
century—of Velasquez, who reflected the court of P
lip IV, and of Murillo, who spiritualized the life of t
common people, and—in the eighteenth century—
Goya, who satirized contemporary episodes, art was su
jected to the tyrannical rule of an austere church, a chu
which, having triumphed over infidels, determined to i
press the people with its supremacy and beliefs.

1707 DS *Christ Bearing the Cross*, by **Morales,** is an excell
example of the dolorous subjects affected by Span
artists and of the devout sentiment which lay behind
execution. For his successful portrayals of suffer

Christs and grief-stricken Madonnas, Luis de Morales VI
was called "El Divino." His careful finish of details indicates a study of Flemish masters; observe the hands. Morales, though living at the time of the fervent catholic, Philip II, in the middle of the 16th century, painted but one picture for that monarch.

Theotocopuli, of Greek origin, and therefore better known as **Il Greco,** came to the court of Philip II from the Venetian territory, where he had formed his art upon the works of the School of Titian, acquiring from this source richness of tone and ease in massing figures. His masterpiece, "The Parting of Christ's Raiment," in the Cathedral of Toledo, and some excellent portraits in the Prado, bear little resemblance to the curious *Portrait of King Ferdinand of Aragon,* which 1739 S
was executed in his second manner. It is thought that the fact that he was constantly called an imitator of Titian induced Greco to cultivate a style peculiarly his own. He elongated his figures to an absurd length, and reduced the colours on his palette to a very few, using much white and black, so that the tonality appears dull and sickly at first glance. But his scheme of colour is really very fine, for his grays are silver and green with blue lights, and where red and yellow are introduced they are luminous and keyed to the dominant note. The brush work is suave and sure. Note the light in the armour and the solid modelling of the heads, and the jaw encircled by the ruff. In spite of the peculiarities of his style, Greco is a good draughtsman and a rarely sensitive and personal colourist of power and charm. The play of the yellows against greenish blues throughout this canvas is masterly. Gravity, sincerity, and a definite individuality lie beneath the singularity of his manner. The question arises: was Greco not trying to express the

VI austere, proud faith, the sombre mysticism and the melancholy and unwholesome character of the reign of Philip II?

1729 E *The Christ on the Cross* (centre of hall) is strange and impressive with its bony figure against luminous clouds. The spirit of mystery and awe is sustained by those gray masses, but the truth of the suffering is felt in the realism of the anatomy. Observe the existence of the knees in space. Study it well, and the fact that this is a great masterpiece, a harmony of silver tones, and a personal expression of the much repeated subject of agony will force itself upon even the uninitiated.

In spite of the eccentricities of Greco, derived possibly from Tintoretto, his influence upon Spanish art was good. His pupils ignored his exaggerations, and not only developed the qualities of his better style, but, above all, tried to assert their individuality by throwing off the Italian yoke and painting with native freedom and truth. They were laying the foundations for that realism which became a marked characteristic of the Spanish school. Though rigidly confined to church service and often mystical in sentiment, nevertheless, in treatment, their art followed nature.

1730 S **Luis Tristan,** Greco's favourite pupil, in *St. Francis of Assisi*, ably illustrates this realistic quality. Though the subject treats of a mood of devout ecstacy, it is represented with the literalness of a portrait.

Another artist of importance in the development of the Spanish school is **Antonio Moro,** who was born at Utrecht, and who studied with the Flemish master Jan Scorel. He studied also in Italy, and when young was taken into the service of the Emperor Charles V as portrait painter. He went to England to paint Queen Mary, and, there, was greatly in demand, but after her

death he returned to Madrid with her husband, Philip II. Owing to an unpleasantness with the King — some say brought about by the Inquisition, others by a liberty which the artist once took in daubing the King's hand with carmen — Moro returned to the north and established himself at Antwerp. Moro is difficult to classify, and his works in the Louvre are scattered. (Because he comes before Velasquez, the reader will do well to look up his pictures after reading the chapter.) VI V

In the Salle Duchâtel (near the Winged Victory) are two portraits, presumably *Louis del Rio*, and a *Portrait of His Wife*. The arms of Castille are in evidence on the prie-Dieu, before which the woman is kneeling. Moro has none of the dry manner of the Flemish artists, nor has he the suavity and glow of colour of the Venetians. He thoroughly emancipated himself from the characteristics of the artists he studied, and developed a dignified manner of his own. While he painted rich fabrics with fine Flemish discrimination, his style is serious, his colour sombre, tempered by fine grays; his portrayal of character unpretentious, yet noble and truthful. 2480 S 2481 S XXXI

The Portrait of a Man (incorrectly called Sir Francis Drake), the *Dwarf of Charles V*, and the *Portrait of Edward VI*, King of England, are all rendered with dignity and faithfulness, and with a certain arrangement and breadth of handling that suggest the Venetians, but with an individuality of interpretation and technique peculiar to Moro himself. Undoubtedly Velasquez owed much to Moro's work. The careful yet free rendering of the dog that accompanies the dwarf of Charles V decidedly anticipates Velasquez, the greatest of the Spanish masters, who came a hundred years later. The attributions are, however, questioned. 2478 W 2479 W 2481 W

Velasquez's first master was **Francisco de Her-**

VI D **rera,** of Seville, a man of such violent temper and brutal nature that he frightened all pupils from his studio. His fiery disposition shows in his pictures, for he painted with a breadth and fury that produced remarkable colour masses and vigourous effects, suggesting the use of a brush with a handle many feet long.

1706 S *St. Basil Dictating His Doctrine* is fine in sweeping brush work and colour, but the faces of the saints, though impressive, are repulsive.

On the right St. Bernard (in white) is writing. Below him St. Dominic holds a pen. On the left is Bishop Dieffo; and, below, St. Peter the Dominican. ST. BASIL, of the fourth century, was one of the four Greek fathers of the church. His theological writings are of great celebrity.

Velasquez (Diego Rodriguez de Silva), when he withdrew from the studio of his terrifying master, carried with him a knowledge of technique and an independence of spirit that he could never have acquired from his new teacher, the gentle Pachio, whose son-in-law he soon became. But his constant and unerring guide was nature. Studies of still-life in slightly modified positions, sketches of the same face over and over, prove his devotion to truth. Like Rembrandt, he began by painting raw meat.

1734 S The *Assembly of Artists*, an early work, was undoubtedly made to solve the problem of taking thirteen people who stand in various easy attitudes and in different coloured costumes and of combining them into one effective group. Observe faint outlines showing how the figures have been repainted in order to give more effective grouping on the right. The picture may be misnamed, but, to the left, in black, stands Velasquez himself, and next to him Murillo.

Velasquez, having secured the favour of the great VI
minister Olivarez, moved from Sevilla to Madrid, and became the court painter to Philip IV. An ordinary artist might have become weary of painting the same figure and the same features, over and over again, for Philip was always sitting for his portrait, on horseback, in robes of state, or, as here, *Philip IV in Hunting Costume* (possibly an old copy of the picture 1732 S
of the Prado). But to Velasquez this repeated study of the same object was of realistic and psychological interest. He did not acquire a certain trick of painting the phlegmatic, colourless face, the lustreless eyes, the heavy Hapsburg jaw, and then reproduce this portrait on other canvases. He painted the king as Philip appeared to him at the moment, caught the very mood, the exact expression, and, above all, the way he looked in the enveloping atmosphere of that particular day. And, when the king sat again, Velasquez again painted exactly what he saw — a familiar face, modified by existing conditions within and without. It is this absolute impersonality, this ability to examine his subject free from all prejudice, to place himself in the attitude before his model of perceiving it for the first time, combined with an unerring eye and marvellous technical skill, that establishes Velasquez among artists of the first rank, and perhaps, indeed, first among painters. Velasquez is admirable in tactile values—in the ability to give solidity and rotundity to his figures; and his sense of correct relative values is sure : he reproduces objects in such a way that they maintain the exact relation to one another that they have in nature, that is, no one object is ever too light or too dark.

His feeling for exact values and for tone harmonies which produce that "quality" for which he is famous

VI
*1731 S is best illustrated in the Louvre by his *Infanta Margarita Maria*.

The portrait is like no other portrait. The round eyes are innocently childlike, but the expression is prematurely grave, the mouth firmly closed, and the little princess stands in her stiff, unlovely dress with demure dignity, as befits the daughter of a king. No artist, perhaps, was more unfortunate than Velasquez in the epoch which he was called upon to represent. But even into expressionless faces (sometimes enamelled), into ungainly hooped skirts and stiff adornments, he put charm by the sheer force of genius. Only an artist can fully appreciate the marvellous qualities of this apparently simple little picture, sober in effect yet remarkable in sincerity. The tone values in the satin gown and in the silky hair are absolutely true, and, to the close observer, full of wonderful light, of exquisite colour in the shadows.

Smooth down the silky hair near the parting,—the high light seems to change. Lift the gold chain and see the light ripple back. Run your fingers in among the locks by the ear. Clasp the solid little chin, or pull out the pink bows. There is actuality here and there is besides exquisite tone quality and brushwork. Yet the work is done with ease, with the accurate, single brush stroke of a master hand.

The portrait was painted in the latter years of Velasquez's ever-prosperous and happy life, after he had had the advantages of foreign travel. While he was established at Madrid, Rubens had arrived at the Spanish court on a diplomatic errand from Flanders. These two great genuises, both accomplished courtiers and men of rarely beautiful character, formed a warm friendship, and appreciated fully one another's work; yet neither was to the slightest degree modified by the other. The

great effect that Rubens had upon Velasquez, however, VI
was to stimulate him to visit Italy. Most of the time was spent in Venice, copying Venetian masters, especially Tintoretto, whom Velasquez admired above all others. In Naples he visited his countryman, Ribera, then at the zenith of his fame. Twenty years later, when in Italy for the second time, sent by Philip to purchase masterpieces for the new Alcazar, Velasquez showed the high esteem in which he held the great realist by the number of Ribera's works he selected. The effect of foreign artists upon his style is in no way apparent. A study of others merely revealed to him his own originality and new methods of expressing himself.

The portrait of *Queen Maria Anna* is interesting in 1735 S
spite of the shapeless dress, the ugly arrangement of the hair, and the enamelled face, for the coiffure and the ornaments of the dress are painted with remarkable ease and sureness. The *Portrait of a Young Woman* 1736 S
is of doubtful authenticity.

The preparation of the magnificent pageant for the marriage of Maria Theresa to Louis XIV overtaxed Velasquez, who, as Palace Marshal, organized all court festivities. He was smitten with a fever, and died in 1660, at the age of sixty-two. In the last years of his life he accomplished his greatest work, for, though he is often thought of as a portrait painter, "The Surrender of Breda," "The Maids of Honour," and "The Spinners," in Madrid, are his supreme achievements. (See B. A.)

Velasquez, utterly devoid of professional jealousy, was helpfully sympathetic with fellow artists. He discovered **Carreno da Miranda,** who kept a distinct personality, though capable of ably imitating Velasquez. Through Velasquez's generous protection, Carreno was

VI
1702 S raised to the position of court painter. *St. Ambrose Distributing Alms* is a work of breadth and power.

Zurbaran, a native of Seville, was another artist whom Velasquez befriended, and for whom he secured the appointment of court painter to Philip IV. Zurbaran is best known as the painter of powerful but dismal religious themes—emaciated friars, ascetic monks, zealous, formal churchmen. He was called "the Spanish Caravaggio," from his forcible, naturalistic style, his strong contrasts, heavy shadows, and depth and breadth of
1739 S colour. In the *Funeral of a Bishop* and *St. Peter No-*
1738 S *lasque before Raymond of Penafort*, the vigourous delineation of faces is especially fine.

St. Peter Nolasque, of the thirteenth century, founded the order of "Our Lady of Mercy," to which noblemen and the King of Aragon belonged. The object of the order was the redemption of captives and prisoners for debt. St. Raymond, a nobleman, became a Dominican Brother, who devoted his life to active charity. He preached a crusade against the Moors, which was effective in arousing the Christians to drive them from Spain. St. Raymond reproved the King of Aragon for his sins, and so enraged the monarch that he refused to allow Raymond to return from Majorca to Spain. But Raymond spread his cloak upon the water and sailed safely upon it to Barcelona.

Velasquez's most interesting protégé was **Murillo,** a native of Seville, whose early pictures, in his first manner, are full of poetic charm and personality, but nevertheless poorly painted. Eager to see the wonderful art in Madrid, he made hasty sketches on strips of cloth, which he sold at the "Feria" (fair), and, having saved a small sum, walked across arid plains and mountain passes to the great metropolis. The aristocratic court painter, much astonished, received the young enthusiast warmly, opened to him the royal galleries, even his own studio, and gave him what moments of instruction

he could spare. It is to Velasquez's eternal credit as a VI
teacher that he did not divert the eager youth from his natural bent. When, three years later, Murillo returned to Seville, he was not an imitator. No influence of Velasquez is perceptible in his work, but he followed the vital instructions of the master and painted life as he saw it in Andalusia—a warm, dreamy country, vibrant with rich colour. There he translated Bible stories into the homely every-day language of the people with whom he lived, and painted the children as he saw them in the streets. Not so impersonal, so universal, as Velasquez, unfamiliar with the antique, and acquainted only with the few foreign pictures he saw in Madrid before Velasquez had brought his ship load of treasures from Italy, Murillo is essentially Spanish, and a Spaniard of the sunny south. Because of the difference in temperament, in the nature of their subjects, and in technical worth, Velasquez is distinctly the painter's artist, while Murillo is beloved by the people. Murillo tells stories, and he tells them vividly. His colour schemes, moreover, are pleasing to the general public.

His palette is composed largely of pinks and blues, which combined with his subject matter make him universally popular. But to many, though his delicate colour scheme is artistically handled, he is too pretty and unimpressive. Because of a personality sympathetic and fervently religious, he has the power of awakening emotion, of enkindling devotional enthusiasm.

Critics roughly classify Murillo's work into three periods: first, the cold manner; second, the warm; and, third, the vapoury.

The *Kitchen of the Angels*, in his second manner, is 1716 S
one of the first pictures painted after his return to Seville.

VI SAN DIEGO OF ALCALA, a cook in a Capuchin convent, was canonized for his pious deeds at the request of Philip II. The story goes that, while engaged in cooking, he became so wrapt in ecstacy that he was lifted from earth, and angels descended to continue the preparation of the meal. Many miraculous acts of healing and mercy were attributed to him, such as restoring to life a child whose mother had shut him in an oven by mistake.

In Murillo's picture, the prior and two courtiers discover the saint in ecstatic worship. While the picture is not well unified, yet each separate group is interesting, and already there appears the delicate pink note that Murillo loved, and that is not unlike the mellowness of Del Sarto. The angels, simply and frankly portrayed, stand out in the brilliancy of colour for which Murillo's second manner is famous. Notice the ethereal grace and the homely, familiar touch in the introduction of a ribbon bow in the baby angel's hair.

To a people accustomed to being taught by pictures that were brutally realistic, or ecclesiastically severe, such homely art brought a new message,—the doctrine of Love. No wonder Murillo coming in a harsh epoch was worshipped for his spirituality and his human sympathy.

1712 S The *Virgin of the Rosary* is likewise in the second manner. The type of the Madonna is characteristic. The lovely oval Spanish face, with deep, thoughtful eyes is framed in dark hair, and the richness of the beautiful brunette is enhanced by the lustrous head-dress, the white shawl, and the red gown. While Murillo is undoubtedly open at times to the charge of over-sweetness or sentimentality, no artist has surpassed him in depicting winning childhood—babies who appeal to the mother love in all women. The human element is ever present, and 1713 S it is that, above all, that pleases in the *Holy Family*. The old, tired-looking face of Elizabeth is drawn strai

from the humble people. God the Father is introduced VI
in the clouds above, instead of being represented by the Dove, as is more customary. Observe again the repetition of blues and pinks, tints almost too delicate for realistic types. Yet it must be remembered that pink and blue had not become the colours consecrated to valentines and fans until after the Boucher period in the 18th century. By a subtle gradation of tones, the artist has succeeded in harmonizing the whole. The softness of the clouds, the mellowness of colour, and the rapid, easy-flowing brushwork, indicate the third, or vapoury manner.

Murillo married a woman of wealth and social position, and his prominence, hospitality, and locable disposition made his home the centre of the art world in Seville. But he remained simple in his tastes, humble in his art, and devoted to others. He founded an art academy, and gave instruction without pay. His religious ardour never waned; his two sons became priests and his daughter, a nun. Murillo himself was known as a painter of the Immaculate Conception, because of the purity and fervour of his many interpretations of this subject. It was especially popular among imaginative Andalusians, for, though not a dogma until 1854, in the Spanish world it was a cherished belief.

The *Immaculate Conception*, in which figures are gazing *1708 S
with awe upon the Virgin, as she stands looking down in all humility, is among the earliest presentations of the subject. The tones are rich and warm, but there is a sharp contrast between the idealized Virgin and the realistic personages below.

In the world-famous *Immaculate Conception*, Mary, *1709
gazing heavenward, stands on the crescent moon —

a woman clothed with the sun and having the moon under her feet (Revelations)

VI — and is surrounded by myriads of angels, some half hidden in the enveloping, shimmering atmosphere. Popularly this is considered one of the world's greatest pictures. It is the supreme expression of religious fervour, of a poetic imagination dwelling on mystic beauty. As an altarpiece for some dim church to stimulate the humble worshipper to contemplate the mysterious purity of the Queen of Heaven, it is indeed peerless.

Evidently the light was intended to come from an altar below, hence the Madonna was suggested by flat planes, and the colour intensified in order to carry. To give a hazy, vaporous effect, Murillo has sacrificed modelling so that the face lacks shadows, and the draperies have no texture and do not exist in space. The hands are chalky and not well wrought. Taken from the dim church light and subjected to the careful study of a gallery, it cannot take first rank, unless indeed we accord to Murillo, as we have had to do to other great artists, that he knew how to adapt his subject to its intended place, and that, when we fail to imagine it in its proper environment, it is we who are to blame. The angel boys are charming in their naturalness and better in modelling, because they were intended to be more visible in the candle light.

*1710 S Painters consider the *Birth of the Virgin* better in colour than the Immaculate Conception. The tones are deeper, the fusing of tints more subtle, the play of light and shade more effective and more true. The treatment of such figures as the attendant to the right and the baby angel with the dog is interesting. Anne, the mother, and the two figures before the fire are properly less insisted upon. Murillo was one of the few artists capable of uniting in a harmonious whole such varying scenes as the celestial vision above, the feeble mother, and

group around the new-born babe. He accomplished the VI
effect of unity by a poetic, aerial quality—a veil of delicate colours which illuminates and merges the different motifs, binding separate parts into an effective whole. An interesting comparison can be made between the "Kitchen of the Angels" and the "Birth of the Virgin" to see how Murillo improved in colour composition.

But enchanting though Murillo is, in his sympathetic portrayal of celestial visions, it is as the painter of street waifs that he is most surely entitled to fame. He reproduced them as he saw them on the street corner, joyous or sad, and ever bathed in the refulgent, golden atmosphere which made even poverty poetic. The *Little* 1717 S
Beggar Boy, seated in a natural, easy attitude, thoroughly relaxed, yet intent upon his trying occupation, is painted with sincerity and power, and rendered lovely by the suffused yellow glow, the warm, golden light, that streams in at the open window and envelops him. Murillo has here, like Rembrandt, taken the ugly commonplaces of life and beautified them by the magic envelop of light.

The *Portrait of the poet Quevedo* is wrongly named 1718 S
but it and the other small companion portrait are both 1719 S
interesting.

Collantes was a contemporary landscape painter. The *Burning Bush*, one of his best paintings, though brown, 1703 S
is atmospheric and poetic.

With the passing of Velasquez and Murillo, Spanish art went into a steady decline. As in Italy, where there was no artist of any note until the time of Tiepolo, so in Spain there was only inferior painting until the appearence of **Goya,** in the eighteenth century. Goya's early life was a succession of escapades, and, after a street brawl in Madrid, he awoke to find a knife in his

VI back and the threats of the Inquisition in his ears. Fleeing to Italy, he studied in various galleries, never copying, but absorbing with his eye the technique of the old masters. There he fraternized with the young French artist, David, whose revolutionary ideas appealed to the tempestuous young Spaniard. But Goya fled from Rome, as from Madrid, rescued by the Spanish Ambassador from the hands of irate monks, who were incensed over his attempt to elope with a convent maiden. In Madrid he married, and his lovely wife adored the ever scapegrace husband, bringing him twenty children. Goya was advanced in his art career by Raphael Mengs, the German, who was then court painter at Madrid under Charles III. With the accession of Charles IV and Maria Louisa, Goya entered into full popularity at the gay, dissolute court, where his physical prowess, magnetic personality, and ready brush made him an enslaving hero.

His reputation as an artist was first achieved by a series of cartoons for tapestries, in which he cast aside conventional themes and presented the picturesque life of the Spanish people—a vintage, a wedding, a game of blind man's buff, toreadors and matadors—genre pictures (that is scenes drawn from daily life) that were full of fancy, movement, and vivacity. In decorative effect, treatment of life, and rapid flowing brush work, he resembles Tiepolo, who had been called to Madrid to execute a series of frescoes. The dash, the verve, and the freshness of presentation, are the outcome of Goya's emotional temperament. He became the fashionable portrait painter, but his portraits are decidedly unequal. If the subject pleased him, he could be forcible and correct; if half-hearted over his model, he worked carelessly.

VI

The *Portrait of De Castro* does not do him justice, nor does the *Portrait of Guillemardet*, the French Ambassador to Spain, though better in characterization. He was a careful student of nature, and acknowledged three masters : Velasquez, Rembrandt, and Nature. A realist in portraying life as it really was, he was yet an impressionist in his method of painting. To use his own explanation, he saw objects, not in line, but in light and shadow, as they recede or come forward according to their relative values. He was therefore effective in bringing out differences in planes. This distinction of relative values is noticeable in all the pictures of the Louvre. Though not a great picture, the *Young Spanish Woman* is especially remarkable in this respect. The colour is laid on in masses, indicating by a delicate adjustment of tone in the light and shade, the difference in the planes, so that the skirts hang voluminous in space, surrounding a solid figure. Note in the *Young Woman with a Fan* that the near arm is in the first plane while the bosom and waist round away from the spectator, and the other arm is distinctly back in another plane. This result is obtained not so much by drawing as by a sensitive selection of the degree of tone necessary to produce accurate relative values. Goya achieves his results also with great economy of brush strokes and with little paint, as a graphic writer achieves an expressive phrase by the choice of felicitous words.

1705 S

1704 S

1705 S

1704a S

Goya, while always remaining distinctly himself, yet often suggests in turn Tiepolo, Velasquez, Rembrandt, Reynolds, Fragonard, and Watteau. He is nevertheless a great originator, and the romantic, picturesque note he struck in art influenced the French school of romanticism. He was successful as an etcher, producing scenes from life that are as pertinent and full of fine sarcasm

¶ as the pictures by Jan Steen. During the terrible invasion of the French, he produced a series of etchings, "The Horrors of War," ghastly in their impressive realism.

The last years of his life were spent in France among the Romanticists, headed by Delacroix, whom he had inspired by his personal, suggestive, and daring art. Manet, fifty years ago, and Sargent to-day, have studied Goya with enthusiasm. A hundred years in advance of his time, in presentation of life and in technique, he was intensely modern; and it is only to-day that he is beginning to assume his due place as a great factor in the history of Art.

SUGGESTED READING

W. Armstrong ..... *Velasquez.*
Stirling ..... *Spanish Painters.*
Beruete y Moret ..... *School of Madrid.*
A. F. Calvert ..... *Murillo.*

CHAPITER XIV

ART IN THE NETHERLANDS

At the time of the Union of Flanders with Burgundy, XXII under Philip the Bold, in the 13th century, the art of the Low Countries was known as Flemish Art. The Dutch, however, later began a struggle for freedom. Independent by nature, and Protestant by temperament, they became exasperated over the tyranny of the Spanish Inquisition forced upon them by the Emperor Charles V, whose ancestors had united by marriage Flanders, Burgundy, Austria, and Spain. With the formation of the Seven United Dutch Provinces, about 1600, a national life and a distinctly national art came into being in Holland—an art local and Protestant in character. But in that part of Flanders, which later became Belgium, art from Van Eyck to Rubens was ever fervently Catholic, remaining always in the service of the Church of Rome. Yet even in their religious pictures the early Flemings reflected life around them.

In the interesting *Annunciation*, by an unknown mas- 2202 F ter, the sacred scene takes place in a room typically Flemish, wherein are seen the details of domestic life

XXIX of the fifteenth century. The vivid still-life is well painted; notice, especially, the red cushions on the wooden settle and the brasses. The Maître de Flémalle has been suggested by Hourticq as the author of the picture because of its resemblance to a St. Barbara in Madrid.

*1986 S The very precious *Madonna with the Chancellor Rollin*, by **Van Eyck,** one of the masterpieces of the Louvre, is a splendid illustration of marvellous attention to detail. The picture will bear scrutinizing with a magnifying glass. Observe the delicate rendering of the Chancellor's brocaded gown, the gold embroidery on Mary's robe, containing scriptural words, the jewels in the crown above her head and in the cross held by the Infant Christ, the figures in the frieze, the panes of glass, both white and stained—above all, the minute depicting of the landscape, where, in the immediate foreground, are birds, growing flowers, and two men against a crenelated battlement, and in the distance a river spanned by a bridge, over which twenty one people pass on horseback and on foot. In the water is the reflection of the bridge and of a tower. On either bank rise mediæval buildings of a city, in whose quaint streets people are hurrying; some pass up the steps of a cathedral to the right. Yet this incredible minuteness does not detract from the effect of the picture, as a whole, which keeps an organic unity due to the simplicity of the composition, to the admirably applied principles of chiaroscuro, and to the adequate subordination of parts, of which Van Eyck was a thorough master. The glowing, rich colour, of almost scintillating brilliancy, is perfectly harmonious. The massive face of the Chancellor, full of rugged power, concentrated thought, and firm determination, loses nothing by the careful modelling of every feature, by the sensitive rendering of the flabby

flesh about the jaw, and the finish of the eyes and the ear, for the head is considered a round object existing in atmosphere and having its correct general mass of light and shade. So, too, the body has substance. XXIX

No other artist was ever capable of so thoroughly combining truthfulness of detail with impressive and harmonious grandeur, and only Flemish artists were able to paint a face with miniature-like exactness and at the same time hold to the fundamental characteristics of the man and sustain the values. Remember that Antonello da Messina, whose work was chiefly done in Venice, is supposed to have been subjected to Flemish influences. (Cf. "The Condottiere", VI A.)

Van Eyck's Madonna is essentially the type of the Flemish Virgin. She never wears the gauzy veil which outlines the sensitive, girlish face of the Florentine Madonna, nor the heavy white scarf that encircles the matronly face of a Venetian. On the contrary her face, plain and earnest, with long upper eyelids and high forehead, is relieved only by locks of wavy hair falling over her shoulders.

In relation to Van Eyck's consideration of infinitesimal details and retention of organic unity, it is interesting to compare this picture with the "Presentation in the Temple", by Gentile da Fabriano, the Umbrian. The Flemish painter and the Italian were contemporary, both coming before Massaccio. That the art of Flanders was really in advance of that of Italy, in the laws of anatomy and perspective, will at once be conceded. A theory of modern French critics is that both Flanders and Italy were to no small degree indebted to the early art of France; to the exquisite, illuminated manuscripts of the French, such as the "Livre d'Heures of the Duke de Berri" at Chantilly, and to the vigorous, realis-

XXIX tic sculpture executed by Claus Sluter before 1400 (1).

The "Madonna" by Van Eyck is accredited to Jan alone, but it possible that it was done by Jan and Hubert together, as was the famous altar-piece of Ghent, "The Immaculate Lamb". Hubert the elder, is considered to have been the stronger artist and the master of his much younger brother Jan. To whom Hubert was indebted for instruction is not definitely known. The first successful use of oil as a medium for painting was made by the Van Eycks, and from them it spread throughout Flanders and into Italy, possibly through Van der Weyden to Antonello da Messina, as we have seen.

The Louvre has recently acquired a triptych by **Roger van der Weyden** (or Roger of the Pasture),
—W *Christ, Madonna, and St. John*, of great beauty in its brilliant, luminous colour, its definite drawing of the figures, and its decorative landscape. John the Baptist and Mary Magdalene are in the panels.

2196 S *The Descent from the Cross*, long attributed to Van der Weyden, is now given to Thierry Bouts. It has Van der Weyden's profound religious feeling, dramatic ability, and over-strained pathos, as well as rich colour harmonies. Both Van der Weyden and Bouts lack the masterly knowledge of truths that the Van Eycks possessed. Their anatomy is usually poor. Here the meagre figure of the dead Christ is badly drawn, worse than Van der Weyden's most careless drawing, and the perspective faulty. Mary Magdalene is kneeling at the foot of the cross but she is brought forward into the same plane as the Virgin. In spite of archaic weaknesses,

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(1) Models for Sluter's "Pleurers" may be seen at the Musée de Cluny.

the picture has charm and true sentiment. Mary, with her restrained grief, trembling lips, and quiet lids, on which tears lie, is profoundly touching. The landscape is fresh and vibrant, as if filled with early morning light. XXIX

Van der Weyden was town painter of the city of Brussels, and about 1450 made a journey to Italy, where it is probable he was employed by the Estes, the Sforzas, and the Medicis. He seems to have modified none of his Flemish handling through intercourse with contemporary Italians:—Fra Angelico, Fra Filippo, and the younger artists, Benozzo Gozzoli, and Mantegna; but his composition became larger and less confused because of his Italian travels, and there are traces of the influence of Italian figures in his late pictures, as in the "Adoration of the Magi" at Munich. In the matter of technique the Italians seem to have profited by Van der Weyden's facile use of oil.

Hans Memlinc, or **Memling,** evinces artistic affiliations with Van der Weyden, and is supposed to have been a pupil. He settled in Bruges, carrying thither the traditions of the school of Van Eyck, so that his work is often confused with that of his two brothers. Memling's work is not so frankly realistic as that of the Van Eycks, nor so strong; and, it is not so dramatic as that of Van der Weyden. By temperament Memling was idealistic, and his types, while charming, often lack vigour, especially in the portrayal of men. The *St. John the Baptist* and the *Mary Magdalene* are characteristic. The Mary, candid and tender, is more winning than the Virgin of Van Eyck, and the St. John, with his earnest, sensitive face, is highly poetic. The landscape in both is fittingly adapted to form a decorative background, for, while the immediate foreground and the far distance are finished with the careful exact- *2024 S *2025 S

XXIX ness of the early Flemings, the middle distance is slurred and made almost flat. Behind the saints are tiny scenes illustrating their lives.

In the river John is baptising the Christ. Further back he is indicating Jesus to the disciples. On the hill above, the daughter of Herodias is dancing in the palace, and, outside, the Baptist is being beheaded. Behind Mary, who carries her alabaster box of precious ointment, is the scene in the house of Simon, where the Magdalene anoints Christ's feet with the ointment and wipes them with her hair. By the tomb she watches the raising of her brother Lazarus, and to the right kneels to touch the Christ after he has risen from the dead. Above, two angels are bearing her body heavenward.

The MARY MAGDALENE of legendary art is a composite person, formed from allusions in the Scriptures to the sinner whom Christ pardoned, and to Mary, the sister of Lazarus. Many legends grew up concerning her life. According to one, after the Ascension, she, with a number of other Christians, was set adrift by pagans, but was safely wafted to the southern shores of France, where she converted the inhabitants of Marseilles. The last years of her life were spent in a wilderness doing penance for her sins. She was ministered to by angels, who daily bore her to a mountain top for communion.

2027 E The *Mystic Marriage of St. Catherine* is a dainty bit. The Madonna and Child are surrounded by six Virgin martyrs. St. Catherine, seated at the feet of the Madonna, receives the ring from the infant Christ. Beneath her robe appear the wheel and sword. Behind are St. Agnes with her lamb, and St. Cecilia with her organ. Opposite St. Cecilia is St. Lucy, bearing her dish of eyes; in front of her is St. Margaret, with the dragon at her knees; and in the foreground St. Barbara, her tower visible behind her amusing coiffure.

ST. BARBARA, of the fourth century, was so much the idol of her father's eye that he shut her up in a tower in order that no suitors might see her and desire to marry her. There she spent

her time in study and thought, and became convinced that her father's religion could not be the true one. She wrote to Origen, who sent her one of his disciples disguised as a physician. She was converted to Christianity, and desired her workmen to place three windows in her room instead of two, explaining to her father that it was through these windows (the Trinity) that the soul received light. Her father was filled with rage, and Barbara fled to the summit of her tower, from whence she was borne to safety by angels. But her father discovered her hiding place, and, finding that torture could not reconvert her, he bore her to a mountain side and himself beheaded her. Immediately thunder and lightning descended and destroyed him utterly. St. Barbara became the patron saint of arms, armourers, and fortifications, and the protectress against thunder and lightning. XXIX

The maiden martyrs are graceful, girlish figures, lovely in their simplicity and frank homeliness. The Virgin has a certain distinction that renders her more attractive and more sympathetic than the Madonnas of other Flemish artists. The little nude Jesus is not too badly drawn, but none of the baby Christs of early northern art are as dimpled and attractive as those of Italy.

The *Portrait of a Donor*, John du Celier, of the wealthy guild of Merchant Grocers, is evidently the right wing of a triptych of which the "Mystic Marriage" was the central panel, and of which the left wing is lost. St. John, an idealistic creation, resembles Memling's usual type. In the background, St. John the Evangelist writes his book on the island of Patmos, and St. George rescues the princess from the dragon. 2027a

A triptych, containing *The Resurrection, the Ascension*, and *The Martyrdom of St. Sebastian*, is of doubtful authenticity. It shows an interesting relation to the art of Italy, especially to that of Mantegna, probably due to the numerous engravings by Mantegna which were finding their way to Flanders. Notice the Paduan 2028 E

XXIX motifs: garlands of fruits and flowers, sculptured bas-reliefs, and statuesque poses. The figures of the soldiers also show his influence. The disappearance of the Christ produces a curious effect, and is comparable to the crucifixion by Mantegna for the introduction of partial figures. The excellent sketch of a *Head of a* 2028a E *Monk* is a study for one of the wings of a triptych at Bruges.

—S The head of *An Elderly Woman* is well drawn and good in colour. Study the modelling of the eyes, nose, and hands, and the finely sustained values of flesh, fur, and headdress. Memling loves a reach of distant landscape with a winding road.

Memling was unusually successful, for an early master, in handling numerous figures, especially when telling a story. His miniature-like representation of the "Life of St. Ursula" is charming, in spite of the crowding of innumerable maidens, soldiers and prelates into small spaces. The scenes are painted on the wonderful reliquary of St. Ursula at Bruges, a shrine in the form of a Gothic chapel. Bruges is still the best V city in which to see Memling.

His largest and most important picture in the Louvre, *2026 N the *Virgin and Child with Donors*, in the Salle Duchâtel, can be studied just before leaving the gallery, as it is between the Salon Carré and the Winged Victory. The donor, James Florius, is presented by his patron saint, St. James, and the donor's wife by St. Dominic.

St. James Major is recognizable by the shell on his hat. He often has a pilgrim's staff, in token of his many wanderings after the death of Christ. When he was in Spain, the Virgin appeared to him on a pillar of jasper, and on the spot St. James founded the famous church of the "Lady of the Pillar." He returned to Judea, there overcoming sorcerers, and converting by miracles and good deeds. When he died his body was placed in a ship, which,

guided by angels, bore it to the shores of Spain. The body was laid upon a stone, and immediately the stone closed over it like wax. But the wicked Queen Lupa, not desiring it in her dominions, had the stone harnessed to wild bulls. The bulls, however, dragged the burial tomb quietly into her palace, and the Queen, converted, built a chapel to receive the holy remains. In the early centuries the place of burial was demolished and the body lost, and it was only in the ninth century that the sacred spot was revealed to a friar. Many miracles were performed at St. James's shrine, and the saint himself often appeared on a snow-white charger to lead the Christians on in their conflict against the Moors. "Santiago (St. James) and our Lady" became the Spanish war-cry, and St. James was adopted as the patron of Spain. In bearing and facial expression, the St. James of the Memling picture is like the St. John the Baptist, showing a man worn by suffering, of a gentle and sympathetic nature, in no way resembling the haughty, exhorting warrior that is seen in many representations leading the Spaniards on to Victory.

The picture is luminous in rich, fresh colour, and the details are rendered with exquisite Flemish precision, as in the vistas of landscape on either side of the essentially Flemish Church. Observe that even in a picture fervently religious, as in this, there is a tendency to touch upon simple, domestic life, for, while the scene to the left portrays St. James riding up to a castle, the landscape to the right is that of a barnyard, where a cow and a sheep are peacefully grazing.

The Virgin is not beautiful, but interesting with her delicate features and her air of rapt reverie. Notice the small, finely curving mouth and the strands of yellow hair. She is portrayed with dignity and religious feeling, and the Christ is presented with earnest piety. Memling has arranged with great skill the twenty-one donors he was compelled to introduce. Observe in the foreground the three women kneeling on the right, and the three men on the left. There is a similarity of arrangement, the hands are folded at a certain angle,

XXX and the faces are viewed in three quarters. This repetition adds dignity to the composition, prevents confusion, and insists upon the importance of the central figure. The variety of position in the smaller heads behind keeps the groups from being too stiff, and monotony is avoided by the differences in the headdresses of the women and by variations in the robes of the men. Observe the charming introduction of a human element in the faces of the youngest girls, raised expectantly as they peer over the heads of their elders.

The small face seen in full front view, next to St. Dominic, resembles the type of face in the *Marriage at*
1957 W *Cana* (in the little Flemish rooms), a picture undoubtedly by **Gheeraert David,** another painter of Bruges, whose works for many years were confused with those of Memling. He continued the style of his master, but added more delicacy of feeling to his faces, especially to those of the women. Observe the exquisite faces of the three women at the back on the right, each lovely enough to be comparable to Italian types. Especially interesting is the view of Gothic buildings beyond the columns. But in spite of the sensitive faces, suavely painted, the exquisite colour, the delicacy of treatment, and the homely realism, the charm of the picture is marred by a confusion of detail and a total lack of feeling for composition.

—W *God the Father*, in a lunette, is a new acquisition, very fine in colour and atmosphere. Note the light on and around the hands.

Quenten Matsys, the founder of the school of Antwerp, followed both Memling and David, but he developed a broad style and created a genre of his own in which merchants and bankers figure prominently. He also painted religious subjects, and the "Legend o

St. Anne," at Brussels, is among the masterpieces of XXX
Flemish art. The types are even more gracious and lovely than those of David. Matsys was the first northern artist to enlarge his figures. In the *Virgin and Child*, almost life-size, the face of the mother is 2030a E
more modern (or less archaic) and the hair around the temples soft and natural. The head-dress is painted with a nice feeling for tone gradations, but the flesh has the smooth, wax-like finish of David.

The Banker and His Wife, original in subject, size, *2029 E
composition, and technique, is a fine production. The accuracy with which the details are finished is still eminently Flemish. Note the objects on the shelves, the rings on the roll, the pearls, the illuminated book, and the tiny mirror reflecting a man reading by a window and a landscape outside. Yet the picture is so ably treated in broad masses of colour—the ochre of the smooth wall behind, the clear green of the table cover—and the figures are so beautifully rounded by subtle gradations of light and tone, without marked shadows, that the general impression is one of largeness and simplicity. The characterization of the faces is singularly fine, and the delineation of the hands emphasizes the nature of the personages—the shrewd, calculating, and conservative banker, and the sympathetic, docile, and pious wife.

The Louvre authorities are certain that this is a Quenten Matsys, but some critics prefer to give it to Jean Metsys or Romerswael. The latter however nearly always has faces that are exaggerated to the point of being grotesque.

In time, Matsys, the friend of Sir Thomas Moore, Erasmus, and Durer, came midway between Van Eyck and Rubens. He closes the expression of Gothic

XXX mediævalism, and opens the way to the fuller, more varied art of the Renaissance. About the year 1500 Flemish artists began to be attracted to the schools of Italy, and with but few exceptions later artists attempted to blend Flemish types and technique with Italian sentiment and learning. The fusion was rarely successful, but it had the merit of preparing the way for Rubens.

Jan Gossart, or **Mabuse,** a successful follower of the Flemish style in the early part of his career, later became entirely Italianized, losing all originality after his sojourn in Florence and Rome, where he was influenced by Leonardo and Raphael. He was more successful in portraits than in religious pictures. The
1997 W Portrait of *Jean de Carondelet,* Chancellor of Flanders, is one of his best. Splendidly modelled, and painted with a free brush, it is lovely in delicate gradations of light and shade, in subtle chiaroscuro, showing decidedly the influence of Leonardo. Observe, however, the minute treatment of the hair that at once betrays the
1998 W Flemish touch. *The Virgin and Child* is not so firm.

Certain artists, defying southern influences, remained personal. Among these was the remarkable HieronyXXIX mus, or **Jerome Bosch,** who painted satirical and
2298 W fantastic scenes, "diabolical nightmares." *The Infernal Regions,* if not by him, is at least characteristic of his work, in grotesqueness of subject, awfulness of imagination, horror of presentation, and splendour of colour. The warm reds, varying from yellowish hue to rich golden, are extremely effective, intensifying the expressions on the pale, agonized faces. The terrible monsters, with their vivid, yellow eyes, are extraordinary conceptions. Because of the sincerity and power of the artist, the scene attracts while it repels.

The panel representing *The Bark of the Fools* is another highly imaginative fantasy. XXXI —W

There were several artists named Breughel, of whom the greatest was Peter, or **Le Vieux Breughel,** sometimes called " the Drole." He studied the works of Bosch, and, though he travelled in Italy, adhered to Flemish traditions. By his treatment of homely, lowly—at times even repulsive—scenes, he created that distinct style of genre painting which was continued by the Flemish artists, Teniers and Brouwer, and by the Dutch Van Ostade and Jan Steen. His excellent parable of the *Blind Beggars* is a variant of the one in the Naples Museum. The scene is full of imagination. The admirably drawn figures are realistic, painfully realistic, as they grope and totter forward with sightless eyes. The landscape, with its groves and low Gothic church, is distinctly a landscape of the north of Europe. Note the introduction of domestic features, cows grazing, and geese in a meadow tended by a gooseherd. *The Reunion of the Mendicants* is remarkable in freshness of colour, in subject, and in handling. As Breughel was essentially a satirist, he may have intended to mock, yet without bitterness, the whole company of mankind, who, like beggars crippled and forlorn, forget their mental deformities in a moment of relaxation. The figures are inimitably drawn, and the colour is effective for purposes of illustration. His *Winter Morning* is a new acquisition. The Vienna Gallery is rich in Breughels. XXX •1917 1917 —S

Breughel died eight years before the birth of Rubens, and his son, Jan, known as **Velvet Breughel** (because of his flowers painted on fabrics for decorative purposes), became Rubens' assistant. Jan also worked with Teniers (which see).

XXXI
2738 The large *altarpiece* in three compartments, possibly by **Juste van der Cleve** is of the sixteenth century, but it is unpleasant in composition and archaic in workmanship. The faces are realistic, and John the Beloved is far from being the beautiful disciple usually portrayed. St. Francis and St. Clara introduce the donors. The landscape, with its feudal castle and distant town in the valley, is treated with local interest. Observe in the middle distance the Entombment taking place in a rocky hillside. In the lower compartment, the arrangement of the figures, and their attitudes at the Last Supper, suggest that the artist had seen at least a copy of Leonardo's painting in Milan. The figures are full of excited action. Judas, as usual, grasps the money bags. The introduction of a servant pouring wine is unusual. In the tympanum above, St. Francis receives the stigmata.

Van Scorel has sincere portraits in all galleries.

2641 W
2563 W The *Resurrection of Lazarus* by **Gerard de St. Jean** is of the second half of the XV century. The realism of the figures, the setting, and the vivid colour, not unharmonious, give the work character. Humour, conscious or unconscious, may also be discovered in the attitudes of certain onlookers who indicate that Lazarus had really been dead.

SUGGESTED READING

M. Rooses ..... *Art in Flanders.*
Kugler ..... *Handbook of Painting.*

CHAPTER XV

GERMAN ART

The best panel painting in early German art was done at Cologne. The slender forms introduced and tender expressions of sentiment are probably due to French influence, but the technique is essentially Flemish. XXXII

The *Descent from the Cross* by the **Master of St. Bartholomew** is strongly decorative in character, due to the excellent though formal composition. The gold background, the clear colouring, and the attempt at sweep of line, as in the kneeling Magdalene, suggest the influence of illuminations. The arrangement of the figures is unusual and determines a definite balance of parts. The assistant crouched on the ladder above leans down toward the others, as he supports one of the lifeless arms. Nicodemus, carrying the Christ, continues the straight line downward, while the dead body, stretched diagonally across the picture, unites the two well-balanced and admirably composed groups. Observe that the suspended arm of the Christ is rendered less conspicuous and hard by the falling drapery that is parallel with it, and by the less distinct but 2737 S

XXXII equally parallel lines of the ladder. The drawing is hard, and the figures, though willowy and swaying in general effect, are angular in detail, but the faces are individual. Joseph of Arimathea, who is supporting Christ's limbs, has an especially interesting face, and a Holy woman, probably one of the Marys, who receives from him the crown of thorns, is sweetly delicate and treated with the exquisite precision of the Flemish painter David and his pupil Quentin Matsys. Notice also the tenderness in the face and action of Nicodemus. Mary Magdalene is quaintly represented as wearing a glove; the other lies on her traditional vase of ointment.

In early art a painter, instead of being called by name, was frequently known by the picture upon which he had made his reputation. The "Master of St. Bartholomew" means, therefore, that the artist who painted this picture had become celebrated for his altarpiece representing the Saint's death. To-day the real name, in many instances, is entirely lost, and only the title has been retained.

2737 E
2738 W

Another example of such a signature is found in two panels from scenes representing the *Legend of St. Ursula*, by the **Master of St. Severin.** The story is suggestively told, but with little artistic charm, though the figures of Conon and of St. Ursula have quaint dignity. Isolated touches of gold are introduced for the purpose of giving a decorative effect, but the result is spotty.

The most famous scenes illustrating the legend of St. Ursula are by Memling at Bruges, and by Carpaccio at Venice (see H. A.). In one of the panels in the Louvre, the English Channel filled with ships, is discernible beyond the open doorway. The King, Queen, and Prince of Great Britain are sending Ambassadors to the Court of Brittany to sue for the hand of the Princess famous for her beauty and learning. In the other panel the

Royal Family of Brittany receives the envoys, and Ursula accepts XXXII
the English Prince as suitor, provided he be baptised, and give her ten noble maidens as attendants, each with a thousand maidens to serve her, and a thousand more for herself, permitting them also to spend three years in visiting sacred shrines. The Prince Conon, enamoured of the report of Ursula's beauty, gathered together the eleven thousand and ten Virgins, and brought them to Brittany, where Ursula, in a green meadow, addressed them with such persuasive speech that they were all converted and received baptism. Then they set sail, accompanied by many holy Bishops, the Virgins themselves managing the sails. Driven along the northern coast of Europe, they at length sailed up the Rhine to Cologne, and thence were miraculously aided over the Alps to Rome, where they received the blessing of the Pope. Conon himself, impatient to join Ursula, had arrived in Rome, and knelt with her to receive the blessing. Spiritualized by the faith of the maiden, he prayed no longer that he might marry her, but that he might share the martyrdom which she foresaw she was to be permitted to enjoy. Conon, Ursula, the maidens, and the Bishops journeyed northward, and at Cologne were overtaken by the Huns, who slew them all with bows and arrows. The arrow is Ursula's usual symbol; in Fra Angelico's picture she is identified by this emblem. She is the patron saint of schoolgirls and of women connected with educational work.

Fresh in colour but archaic is the *Presentation in the* —W
Temple, also of the School of Cologne.

Venus in a Landscape, by **Lucas Cranach,** a con- 2703 W
temporary of Holbein, is typical of the artist's quaint portrayal of nude figures. His maidens are often ungainly, but the slender and youthful forms, with their naïve manner and virginal freshness, are not without charm, because treated decoratively. *The Portrait of* —S
a Young Girl has the freshness and quaint personality that distinguish Cranach. The lines and masses in this picture may be studied to advantage. *The Effects of* —W
Jealousy, by Cranach, is something more than an interesting allegory. There is a definite feeling for line and for mass composition, not wholly successful.

XXXIII The only two great artists of which Germany can boast are Durer and Holbein, the Younger; but these, each in his way, rank with the first men of all times. In range and depth of imagination, in poetic invention, in fervour, **Albrecht Durer** is the equal of Michel Angelo. But he was essentially German. Living as he did in the quaint, mediæval city of Nuremberg, he remained Gothic in spirit, and that in spite of the wide-sweeping movement of the Renaissance, which touched the Northern city and left certain curious impressions on art. Durer's best medium of expression was engraving, because of the creative richness of his fancies, the quaint symbolism of his subject—often fantastic, sometimes sublime—his insistence upon strikingly defined forms and his accentuation of line. His woodcuts of "Melancholia," "The Knight," "Death and the Devil," and scenes from the New Testament remain unparelleled in art. In painting he was not so successful, and the fact that the Venetians did not appreciate his colour, when he visited Italy in 1506, hurt him deeply. But they esteemed his genius, his search after the real, the eternally true. Giorgione and Titian were just rising into prominence, and Giovanni Bellini was art dictator. Of Bellini, Durer says:—

"Gianbellini has praised me much before many nobles. He wanted to have something of my work, and came himself to ask me to do something for him, and said he would pay me well. Everyone tells me that he likes me. He is very old and still the best painter."

The great Venetian artist was eager to learn Durer's fineness of touch, his ability to reproduce details minutely, and begged to see the brush with which he painted hair. Bellini was not convinced that the German artist used no special brush, until Durer painted a lock o

woman's hair in his presence. This extraordinary precision of touch and intense realism is found in the admirable *Portrait of Durer* by himself (a recent acquisition). The features are not only rendered with fidelity but the hand is wrought with painstaking care. In spite of the attention to detail there is no loss of vigour. For the vitality of Durer's own personality makes itself felt in his work. This exactness is not pronounced in the *Head of an Old Man* and the *Head of a Child*. They are both done in water-colour, and are somewhat impressionistic in style, and mysterious in conception, as is much of Durer's work, "Challenging admiration, baffling curiosity." The old man has keenness and light in the eyes. There is a feeling of instantaneousness, a grasp of a personal moment that is rare in Durer, who often sacrifices the effect as a whole to a conscientious rendering of the parts. Note especially the play of light over the flesh. XXXIII —E 2709 E —E

The portraits are serious, as is all of Durer's work. Contemplative, intense, visionary, he reflected the moral earnestness of the times. Luther, Melancthon, and Erasmus were his friends, and of the last two he painted portraits. A study of Erasmus by Durer is hanging here, the gift of Leon Bonnat, the doyen of French portrait painters. Stirred by the restless ferment of the Reformation, he was in sympathy with all noble Christian teachings, and, although he remained a member of the Roman Catholic Church, was in constant communication with Luther. He speaks of Luther as the "pious, spirit-enlightened one," and, when he hears of his captivity and death, exclaims, "Ah, God, is Luther dead? Who will henceforth expound the Holy Gospel to us so plainly?"

Durer's interpretation of the Scriptures was indivi-

XXXIII dual; he blended the wild and rugged with the tender and homely. Christ was not for him a vague approach to a heavenly shape, but an embodiment of that which is perfect in humanity. His conception of the painter's duty to art was lofty, and, though he first studied under Wolgemut (see Musée de Cluny), he fully realized that nature alone could be his successful guide. He ever pursued diligently the study of life around, evincing constant growth; and his accurate rendering of the details of nature, especially in the landscapes accessory to his dramatic illustrations, was far in advance of his times. Though he could not seem to rid himself of certain hard, unlovely mannerisms, though his draperies often fall in wrinkled, angular folds, yet Goethe says of him:—

"He has only the first Italians as compeers in truth, sublimity, even grace. But we will not say this aloud."

His best work in colour is the "Four Apostles" in Munich, often called the "Four Temperaments," which he painted after his visit to Flanders. There he met Quentin Matsys and Roger Van der Weyden, and was present at a splendid reception given by the Emperor Charles V. He himself was royally received. From Antwerp he writes that at a banquet sixty guests received him standing as if he were a lord, and at Bruges he was escorted home by torchlight. He died at fifty-seven, in his native city, where he had passed nearly all his life, humbly and conscientiously seeking after good and rewarded by revelations wonderfully imaginative.

The greatest painter of the German nation was **Hans Holbein, the Younger,** who, in the judgment of

many, stands unrivalled in portraiture—painting men not XXIII
as they behaved and seemed, but as they were.

The Elder Holbein, a vigorous and original artist who shook off the shackles of Gothic limitations, has, until recent years, been too much overshadowed by the genius of his greater son. His masterpiece, "The Martyrdom of St. Sebastian," in Munich, showing the influence of Flemish art, was long attributed to Holbein, the Younger. The son received his artistic training in the workshop of his father at Augsburg, and about 1515 settled with his artist brother Ambrosius in Basle. Here he was at once employed by the publisher of Erasmus, because of the remarkable excellence of his pencil sketches. Prints of Holbein's drawings, to be had to-day for a few sous, are the joy of every art lover. Through his work he formed a close friendship with the great scholar Erasmus, whose portrait he painted several times.

The *Erasmus* in the Louvre is one of the best. The *2715 S
intelligent, refined face and the carefully drawn hands are strikingly lifelike. Observe the firm pressure of the lips, and the shadows around the corners of the mouth, and above the eyelid.

Though Holbein was greatest in portraits, his work was not confined to portrait painting. In the fashion of the day, he covered entire houses, inside and out, with frescoes, most of which have long since perished. He decorated a table with an amusing allegory of St. Nobody, and supplied a schoolmaster with a sign. He also executed a few religious pictures, of which the "Madonna at Solothurn" and the "Meyer Madonna at Darmstadt" (see B.A.) are worthy to hang beside Italian canvases for elegance of drawing and brilliancy of colour. His woodcuts, "The Dance of Death,"

XXVIII satires on the uncertainty of life, are to-day popular throughout the world.

Holbein's first visit to England was probably made through the influence of Erasmus, for, during his stay, the painter was the guest of Erasmus' friend, Sir Thomas More, at Chelsea. The *Portrait of Sir Henry*
*2717 W *Wyatt* was formerly considered to be of More, but More was executed at fifty-five and the portrait is that of an old man. Again notice the splendid portrayal of character, the fine feeling for expressive light and shade on the face, and for the gradation of tones in the flesh.

*2713 S The excellent *Portrait of Nicholas Kratzer*, astronomer to Henry VIII, was painted during Holbein's first visit to England. The clear background of yellow wall, the carefully selected and well rendered scientific instruments accentuate the simple, serious nature of the German scientist, who though he lived twenty years in England spent so much time in the Heavens that he had no time to learn English.

2714 S *William Wareham, Archbishop of Canterbury*, also sat for his portrait during Holbein's first visit. Wareham is the great ecclesiast who dared to oppose Henry VIII, and with his dying breath protested against the divorce of Katherine of Aragon. In spite of the exact rendering of detail in the book, the crucifix, and the mitre, there is a splendid feeling of breadth and a powerful presentation of character. The eyes are tired and the face marked by haggard lines, but the mouth and jaw are set in firm determination.

There is no indication that the painter was presented to the King during this first visit, but upon his return he was taken into the service of Henry VIII. The
*2718 W *Portrait of Anne of Cleves*, Henry's fourth wife, was

painted while negotiations were being carried on for the marriage, and tradition says it flattered the Princess. Stolid, stupid, kind, these traits at least appear in the very formal presentation of the unhappy lady whom Henry promptly divorced. The headdress, the jewelled collar, the cuffs, and the refined hands are exquisitely painted and the colour harmony is excellent. XXXIII

The *Portrait of Richard Southwell* is an interesting characterisation, and the *Portrait of a Man with a Pink* is a subtle interpretation of a delicate nature. 2719 E 2720 W

At Windsor Castle is the fine collection of chalk drawings for portraits, in which Holbein is seen at his best as a delineator of character by a few swift but telling lines. Two very fine heads are here, as well as other interesting drawings, including the original sketch for the "Triumph of Riches." Through the destruction of his greatest work, decorative frescoes and religious pictures, Holbein has suffered as cruelly as has Leonardo da Vinci, and it is almost entirely by his illustrations and his portraits that the great genius of the man must be estimated. He was never in Italy, and yet, of all the artists of the North, he the most nearly approaches the Italian ideal of beauty. His lines are flowing, his forms full, his treatment broad, his colour rich, and he was ever serene and impersonal in his attitude toward a subject. In this respect he is like the great Velasquez. Holbein was always perfectly frank in his treatment, never seeking to modify a personage by the poetic use of light and shade, as Rembrandt often did. But he had a keen sense of tone and of values, and his presentation of his subject, while sincere, was at the same time always artistic.

The two little **Elzheimers** are interesting as being by the artist who introduced to Lastman, the master 2710 E

XXIII of Rembrandt, the Italian methods of chiaroscuro employed by Caravaggio.

By the end of the sixteenth century, German art had fallen into a characterless imitation of the Italians.

2732 S **Rottenhammer,** in the *Death of Adonis*, shows the influence of the Venetians, especially of Tintoretto.

SUGGESTED READING

G. S. Davies..... *Holbein.*
Wornum . ..... *Life and Works of Holbein.*
G. Heaton ..... *Albrecht Durer.*
H. A. Dickenson..... *German Masters of Art.*

CHAPTER XVI

RUBENS AND HIS SCHOOL

Peter Paul Rubens, the highest expression of the Flemish nation, was the only artist of the north who studied in Italy and successfully adopted the bold free technique of the Italians, retained the originality and vigour of the Flemings, and held to his own personality. A man of magnetic charm, courtly manners, and intellectual attainments, he frequented the society of scholars, scientists, and kings. He was a diplomat as well as a painter, being twice sent to the Court of Spain, where, as we have seen, he came into intimate relation with Velasquez. When visiting at the English Court, he was knighted by Charles I. His art, like his life, was brilliant, reflecting an exuberance of health and success. In his youth he studied under inferior masters, of whom the best known is Otto Venius.

XVII

He was more formed by the paintings of Quentin Matsys than by living teachers. Eight years were passed in Italy and Spain, much of that time being given to the service of the Duke of Mantua. Several of the landscapes in the Louvre were painted under

2191 E

XVII
2118 W Italian influence, one *Landscape* in imitation of Annibal Carracci. But in the Rubens there is finer perspective than in a Carracci. Note the feeling for distance under the trees. There is a greater harmony of colour, a more masterful handling of the figures, and an idyllic charm in the groups, even if the individuals are sketchily
VI wrought. One of Rubens's greastest landscapes is a
*2116 S *Tournament near the Moat of a Castle*, delightful in romantic spirit, and charming in warm colour. The far-reaching distance, rich in foliage and golden atmosphere, suggests the school of Titian. The chateau is Rubens's own residence.

Venetian paintings with their glowing colour appealed to the sensuous nature of Rubens. He copied Titian and Paul Veronese. With Veronese he had much in common. By nature he was essentially a decorator, loving large canvases filled with Titanic creations. His grasp on the pictorial world was tremendous. He conceived things largely, delighting in magnificence, in Renaissance splendour, in subjects that allowed broad schemes of composition, swelling lines, and masses of colour. Like Paul Veronese, he was a complete master of technique, striking sonorous, vibrant harmonies, with sureness of touch. Like Veronese also, he was simple and direct in his method of painting, handling sumptuous and complex subjects with the spontaneity and verve of true genius. The work of both was clear, virile, and eloquent, without mystery or subtlety. But the art of Veronese impresses by elegance, by a distinction of innate dignity; that of Rubens by beauty of voluptuous form, harmony of sensuous colour, and life-giving vitality.

Vitality is, perhaps, that quality in which Rubens exceeds all other masters, vitality in movement, vitality

in colour, and vitality in composition. His opulent and VI
supurb women glow with health and abundant life and are not intended for anæmic natures to enjoy. His women are the splendid expression of Flemish nature at its best, for the Flemings are a full-blooded people, Rubens faithfully reproduced his compatriots—a florid, blond race—and his integrity to type makes him a great national painter.

He has but delineated the real life of his exuberant fellow countrymen in the *Kermess*, a realistic portrayal *2115 S
of Flemish peasant life, which is a marvel of riotous joy, of fleshly abandon, of tumultuous action, of sweep, of rush, and of glorious yellow tones—a work masterly in composition and brilliant in execution.

Observe the movement of the girl in blue at the back. The whole line pulls. One pull more and she will go headlong into the bushes. The dog noses with determination for food, the small boy will surely sputter and choke if the grandame does not cease to pour, and certain maidens will struggle vainly to avoid kisses.

The range of Rubens's subjects was enormous. The number of his works is reported to exceed two thousand, and when we realize that all these, even those largely executed by his pupils, were conceived in Rubens's brain and at least retouched by him, the marvellous fecundity, energy, and facility of the man seem incredible. Upon Rubens's return from Italy he was appointed court painter to Archduke Albert, Governor of the Netherlands, and it was there that he opened the famous studio wherein he employed a small army of pupil-assistants, among whom Jordaens, Van Dyck, Snyders, Teniers, Mol, Seghers and Deepenbeech became celebrated.

One great difficulty that beginners have in appreciating Rubens is in accepting what they choose to call his

VI coarseness. It will be well to remember that the great majority of the canvases ascribed to Rubens are not his at all. In some cases he designed them and left the work to his assistants. In others he had nothing whatever to do with the pictures.

A beginner should be careful to study pictures acknowledged to be genuine Rubens, such as the *Por-*
*2113 S *trait of Helen Fourment* with her two children, one of the most pleasing Rubens in the Louvre. This is his second wife, a blonde of ample Flemish mould—the type Rubens loved to paint, with warm, glowing, rosy flesh. In the portrait she suggests a nature shy and thoughtful. The picture, a domestic idyll, possesses a delicacy and sentiment sometimes found in Rubens's work. It is beautiful in its sweeping lines of composition and its radiant, gleaming yellows. Only partially completed, it enables us to see Rubens's method of working, the way in which he built up colour on colour. Notice the yellow-gold background, over which are laid various shades of red. The face of little Clare is only roughly painted in, and the other faces are unfinished, but the characters are already well determined.

2075 S Rubens was twice married. In the *Flight of Lot*, dramatic and luminous, the daughter in blue skirt and red robe, is said to be after his first wife, Isabella Brandt, a gracious and accomplished woman, who was his intellectual companion throughout nearly the whole of his life. Four years after her death, when he was fifty-three, he married the niece of his first wife, a girl of sixteen, Helen Fourment.

2114 S A *Portrait of a Woman* is undoubtedly of Suzanne Fourment, Helen's sister, who often served as a model and who is the original of the famous "Girl in a Straw Hat" of the National Gallery. In the portrait of the

Louvre the eyes have a fascinating intensity of expression, VI
and the hair about the brow is soft and fine. The
portrait of *Anne of Austria* is so named because of its *2112 N
striking resemblance to the portrait in Madrid. Rubens
himself painted the face of *The Baron de Vicq*, Am- 2111 S
bassador of the Low Countries at the French Court, but
the rest was completed by pupils. The portrait is excel-
lent in clear yet mellow colouring, and is illuminated by
a nice distribution of light.

As a painter of religious subjects Rubens was uneven. His famous "Descent from the Cross" (see B.A.), in the cathedral of Antwerp, is justly considered one of the world's greatest pictures. In religious compositions he is poorly represented at the Louvre. The *Virgin* 2078 S
surrounded by the Holy Innocents is not pretentious. The painting of the flesh, however, is excellent with its modulation of tones, warm reflections and satiny surfaces. Rubens's babies, smooth fleshed, lustrous, and chubby, are always delightful. He painted them from nature—from the seven plump little ones that bared their little arms and legs on his own hearth. Observe that here the infants are without wings, and therefore not angels. They carry palms of martyrdom, and represent the hapless innocents massacred by Herod.

One of the finest Rubens here is the *Thomyris, Queen* 2084 S
of the Scythians, a gorgeous canvas, superbly painted. The gruesomeness of the subject—the Queen having the head of Cyrus dipped in blood—is contrasted with the richness of fabrics and the loveliness of the attendant women. Rubens surely painted every brush stroke of this suave, supple, and glowing picture.

The *Elijah served by an Angel* is a cartoon for a 2076 N
tapestry.

Christ on the Cross, a theatrical presentation of 2082 N

VI exaggerated pathos, contains figures unpleasantly mannered. In every picture labelled Rubens it is absolutely necessary to examine the figures carefully in order to determine whether or not Rubens had a hand in their creation. He never created so artificial a John as this, nor so melodramatic a Madonna. If he touched the picture at all it was to give charm to the pose of the Magdalene and lustre to her yellow robe.

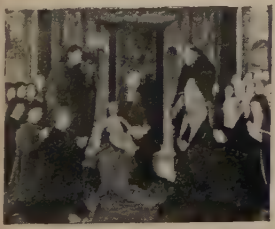
The *Series* of pictures painted for *Marie de Medicis* are extravagantly praised by the uninitiated, who are excited by the startling colour effects, and they are condemned *en masse* by the equally unintelligent critic. In estimating their true worth due attention must be paid to the spaces they were intended to occupy, the spirit of the court they were to please, and the subject matter with which they had to deal. When in 1620 Marie de Medicis became reconciled to her son Louis XIII, then ruling, she engaged Rubens to decorate her Palace of the Luxembourg (now the Senate) with scenes representing her life. The pictures were destined to be placed between the windows of a sumptuously furnished and dark palace, and were not intended to be hung in an empty gallery and subjected to a clear light from above that reveals crudities and lack of finish. Rubens purposely produced large effective designs, intense in colour. The palace, an Italian palace of the Late Renaissance, was filled with *baroque* objects, and the paintings, to be in harmony with their environment, had to be extravagant in conception. Moreover the taste of the late Medician rulers had been so perverted by the prevailing Jesuit art that only scenic effects, elaborate and striking, would have satisfied the Queen mother. Rubens ably fulfilled the task set for him. He combined Kings and Queens, Gods and Goddesses, allegorical figures and

J. Van Eyck.
The Virgin with Donor

Rembrandt
The Supper at Emmaus

Van Dyck
Portrait of Charles I.

Rubens
Helen Fourment



Hans Memling
The Virgin and Child

Jordaens
"Le Roi Boit"

simple courtiers, the Fates, the Graces, sea-nymphs and tritons, dogs and pages, in magnificent decorative schemes, which, if not wholly satisfactory to the simple Early Renaissance taste of the present generation, are nevertheless superb creations and the only examples of the Jesuitical style of art that rises to a high level. Rubens himself made the sketches, worked with his pupils in Antwerp on the large canvases, and then retouched the work in Paris after it was hung. A sketch for the work, entirely by Rubens's hand, hangs in the Long Gallery. Certain portions are better than others, clearly indicating the master's hand, as *The Disembarkment.* VI 2110 S XVIII

1. *The Three Fates Spin the Destiny of the Queen.* Above, Juno leans against the shoulder of Jupiter. 2085 E XVII

2. *The Birth of Marie de Médicis at Florence.* To the left Lucina, bringer of light, holds the torch of life and presents the little princess to the city of Florence, beside whom lies her shield with a coat of arms, the Florentine lily. The Hours scatter flowers, and above, in an aureole, is Sagitarius (the archer), emblem of April, the month of her birth. To the right are the river Arno and the Florentine lion. 2086 E

3. *The Education of Marie de Médicis.* The young princess writes in a book which Minerva holds upon her knees. Mercury presents her with the gift of eloquence, Apollo with a taste for music. To the right stand the three Graces, painted entirely by Rubens. The face of the one nearest the princess is that of Suzanne Fourment, Rubens's sister-in-law. 2087 E XVIII

4. *Henry IV Receives the Portrait of Marie.* Jupiter and Juno look down upon the King, on whose shoulder leans France, a young woman in a casque. The portrait is upheld by Love and Hymen. The figure of the King is excellent, suggesting the dignity and reserve of Van Dyck's portraits. *2088

5. *The Marriage by Proxy.* In the church of Santa Maria del Fiore, the Cardinal Aldobrandini blesses the princess. Her uncle, the Grand Duke Ferdinand, places the marriage ring on her finger. Hymen, a pleasing figure, carries the bride's train. To the right is the grand écuyer of France, Roger de Bellegarde, accompanied by the Marquis of Sillery. 2089 N

XVIII
*2090 S 6. *The Disembarkment of Marie at Marseilles.* Neptune, assisted by tritons and naiads, moors a galley on which is the Medician coat-of-arms. The Queen, accompanied by the Grand Duchess of Mantua and the Grand Duchess of Tuscany, is received by France, who wears a cloak decorated with fleur-de-lys, and by Marseilles, who offers her a throne. Fame heralds the arrival of the Sovereign.

The splendid group of marine deities was painted entirely by Rubens. The mermaids are glorious creations; the satin flesh of the blonds shimmers with pearly lights, the rich skin of the brunette glows with reddish lustre, and their polished surfaces reflect the blue-green waters. They are divinities of the sea strong enough to hold the vessel to the wharf. Every muscle is gloriously strained in their splendid effort to draw the vessel to the pier.

Especially fine is the head with dripping hair of the ancient sea monarch in the foreground. The triton with full cheeks who puffs vigorously upon the seashell is surely Rubens's workmanship.

2091 N 7. *The Celebration of the Marriage at Lyons.* Jupiter and Juno are united by Hymen, who points out to them the Constellation of Venus. Little Loves drive lions that conduct a chariot on which stands the City of Lyons.

2092 S 8. *Birth of Louis XIII at Fontainebleau.* Justice places the babe in the arms of Health. Behind the enthroned Queen stands Fortune. Fecundity offers her a basket of flowers, in which are five other children. Above, Apollo guides the chariot of the sun. Gautier admires especially the interpretation of the Queen mother, her apparent feebleness through suffering and yet her joy at having given a dauphin to France.

2093 N 9. *Henry the IV, Departing for the War with Germany, Confides the Government to the Queen.* The dauphin holds his mother's hand. The central group is by Rubens.

*2094 S 10. *The Coronation of Marie de Médicis.* In the Cathedral of St. Denis the Queen is crowned by Cardinal de Joyeuse, assisted by the two cardinals, Gondi and Sourdis. The dauphin and his sister Henrietta stand beside the kneeling Queen. The Princess of Conti and the Duchess of Montpensier uphold her mantle. The Duke of Ventadour carries the sceptre. Near by stands the Chevalier de Vendôme. Henry IV is seated in a tribune above. The figures are admirably grouped and subordinated; the personages to the left and in the background are justly made less and less important. The encircling lines frame in the Queen, upon

whom the attention is concentrated. Marie is splendidly represented as feeling the high dignity conferred upon her. The only inappropriate elements in this composition are the allegorical figures showering gold, and the dogs in the foreground (probably painted by Snyders), and even they are functional in the composition. As a pageant picture "The Coronation" is one of the finest, admirable in composition, brilliant and harmonious in colour, and painted with freedom and suavity. XVIII

11. *The Apotheosis of Henry IV and the Regency of the Queen.* Jupiter and the Gods receive the King, who is presented by Time. On earth is a hydra (symbol of anarchy) and down-fallen Victory, accompanied by Bellona. Wisdom and Prudence stand beside the Queen. Fame offers her the globe of sovereignty, and Regency presents her with the rudder of state. Courtiers swear fidelity. Rubens painted Bellona, Victory, and the courtiers. 2095 N

13. *The Voyage of the Queen to Ponts-de-Cé.* Victory crowns the Queen, who advances on a white horse to meet the magistrates coming to offer submission. A fortified town is seen in the distance, before which opposing forces meet in amity. The background was painted by Wildens. 2097 S

14. *The Two Princesses are Exchanged on the Banks of the River Hendaye.* The maidens clasp hands, as, to the right, France receives Anne of Austria, the affianced bride of Louis XIII, and, to the left, Spain welcomes Elizabeth of France, the betrothed of Philip. Water spirits personify the river. 2098 N

15. *Happiness of the Regency.* The Queen holds the sceptre and scales. To the left Time sustains France. To the right Minerva, Abundance, and Prosperity distribute medals to four Loves who represent the Beaux Arts. On the steps Ignorance, Slander, and Envy struggle vainly to obtain entrance. This picture was executed hastily by Rubens to replace one which displeased the Queen. In spite of the banality of the subject, Rubens has succeeded in creating a radiant canvas. The figures in the foreground are splendidly vital. 2099 S

16. *Majority of Louis XIII.* Force, Religion, Justice, and Good Faith, bearing their emblems on their shields, launch the vessel, whose rudder Louis accepts from the Queen. France brandishes a flaming sword. 2100 N

17. *The Queen Flees from the Chateau of Blois.* The Duke 2101 S

XVIII d'Epernon receives the Queen, who, clothed in mourning, is presented by Wisdom. Aurora precedes Night.

2102 N 18. *Reconciliation of the Queen with her Son.* In the palace of Angers the Queen is enthroned with Prudence, the Cardinal de la Valette beside her. The Cardinal de la Rochefoucauld presents the messenger Mercury, who brings the olive branch of peace.

2103 W 19. *The Conclusion of Peace.* The Queen, accompanied by Innocence, is led by Mercury to the Temple of Peace. Peace extinguishes the torch of war. To the right are masked Fraud, blind Anger, and venomous Envy.

2104 W 20. *The Reconciliation Sealed in Heaven.* Louis sustains his mother with affection in the presence of Charity. France leans upon her Rudder, and Courage kills the Hydra of rebellion.

2105 E 21. *The Triumph of Truth.* Time uplifts Truth into the Heavens, where Louis offers to the Queen a gage of their reconXVII ciliation.

2106 S The portrait of the *Grand Duke of Tuscany*, François de
2107 S Medicis, father of the Queen, and that of *Jeanne d'Autriche*, daughter of the Emperor Ferdinand, wife of François de Medicis,
2108 W and mother of the Queen, and the one of *Marie as Bellona* were all painted to adorn the Luxembourg Palace.

XXXV Among the most interesting Rubens in the gallery are
2120 S the sketches, *Abraham's Sacrifice* and *Abraham and*
2121 S *Melchizedek*, where the artist in a few bold strokes has
2124 E outlined his theme. *Philopœmen Recognized by an Old Woman* is a splendid colour scheme. In these studies Rubens has given full sway to his daring genius, playing with the most venturesome foreshortenings, and laying on colour with apparently reckless abandon; yet each touch of the brush is full of meaning.

As a rule Rubens like Velasquez is too great to be appreciated by laymen except after constant study. His comprehensive genius may best be appreciated by comparing him with his great pupils, who have left names for themselves by adopting one special phase of the work of their mightier master.

The two painters upon whom Rubens had the greatest VI
influence were Jordaens and Van Dyck. Neither had his comprehensive grasp on subject matter, his powerful imagination, nor his splendid, all-embracing genius. Jordaens was Rubens in his most Flemish aspect—a realistic painter of everyday life, even more fleshly and more florid than Rubens himself. Van Dyck was Rubens the courtier, the portrayer of nobles and stately dames.

After Rubens's death, **Jacob Jordaens** was the most important artist of Flanders. He painted the imposing decorations for the House of the Wood at the Hague, historical scenes that are renowned; but he is at his best in scenes from common life. His mythological subjects are even less classic than those of Rubens. In them he frequently revels in a fine frenzy of colour. The *Infancy of Jupiter* is a brilliant but very human rendering 2013 S
of the upbringing of the young god on the Island of Crete, where he was nurtured by Adrasta and Ida, and sustained by milk from the goat Amalthea. Jordaens was most successful in homely, realistic scenes of Flemish peasant life, such as *The King Drinks*—an 2014 N
admirable composition in arrangement, in action, in facial expression, in colour, and in chiaroscuro. With great skill ten people are compressed into a limited space, yet grouped with easy naturalness, The heads are in separate groups of three, yet a line curving across the picture would unite all the faces. The boy at the back, by the upward reach of his arm to pour, frames the head of the maiden in the foreground, and thus unites the left group with the central. The child, on whose bright face falls full high light, skilfully joins the central group with the group on the right, and the serving maid's upstretched arms suggest a continuation of line to the

VI boy opposite. The white spotting of the dog and of the table cloth carries a line across the foreground, instead of leaving a blank space and abrupt endings. The girl seated with her back to the spectator is an especially happy creation, with her curving shoulder, tilted head, and merry face prettily revealed in half light. There is a masterly rendering of flesh—of the soft plump face of the child, the firmer, more solid planes of the maiden, the smooth, drawn skin of the boy who sings the note sounded by the tuning fork, and the dry, shrunken parchment of the older people in various degrees of wrinkles.

The story is taken from the custom of celebrating Epiphany, or Twelfth Night, in honour of the Visit of the Three Magi. A gift cake has been cut, the toy babe (or the bean) symbolizing the Christ Child has been found by the old man who has therefore been crowned. The company sings "Le Roi Boit" (The King Drinks).

2012 N² *The Four Evangelists*, splendidly painted, is a realistic portrayal of men drawn from the ranks of the people, far removed from the earlier spiritual conception of

2016 N² Christ's followers. A *Portrait of a Man*, probably the Admiral Ruyter, is likewise a fine achievement, for the subject was suited to Jordaens' ruddy brush.

Jordaens is supposed never to have left the Netherlands. He early fell in love with the daughter of his first master, Van Noort, and for her fair sake he remained eight years studying with the father, although he had soon outgrown his master's knowledge. Catherine Van Noort, when his wife, became his favourite model, a buxom, wholesome Flemish woman, with ruddy com-

XVII plexion and full undulating lines.

2011 N *Jesus Chasing The Money Changers from the Temple* is extraordinary in conception. These merchants are full of glee at the turmoil caused by a calm, significant

Christ, who is quite unlike the usual Christ in his wrath. VI
The composition is less happy than the handling.

A *Portrait of a Man and a Woman in Allegorical* 1959 N³
Costume, by **Deepenbeeck,** was formerly attributed to Rubens.

Anthony Van Dyck was fifteen when he entered Rubens's studio. The excellent, warm portrait of *Jean* 1985 S
Grusset Richardot with His Son was long given to Rubens, but the workmanship appears to be that of Van Dyck. Several of the twenty-five pictures ascribed to him in the Louvre may be attributed to the early period, such as the weak rendering of religious and mythological subjects, as *St. Sebastian Succoured by* 1964 N
Two Angels, and Venus Asking Vulcan for Arms for 1965 N² XVII
Aeneas. The *Renaud and Armide* is better, showing 1966 E
the yellow richness, the flexible composition, and the charming Cupids of Rubens's school. Van Dyck was unusually precocious. At twenty-six he had absorbed Venetian technique, and left in Genoa, where he spent two years, a sufficient number of strong portraits to entitle him to a high place in art. The *Virgin and Child*, 1961 W²
not a great work, is Venetian in effect. Observe the cloud-streaked, sunset sky. The composition is more symmetrical than is usual with Van Dyck, and the religious sentiment more fervent and more lovely. Mary is supposed to have been drawn from the painter's mother, King David from his father, and John the Baptist from himself. A comparison of the Baptist with VI
the *Portrait of Van Dyck* by himself, however, leaves 1983 S
room for doubt about the authenticity of all the models. The *Portrait of a Man* was also painted during the 1976 S
second epoch, when he was studying the rich colouring of the Venetians, especially of Titian. The very fine XVII
portraits of a *Man With a Child* and a *Woman With* *1973 N 1974 N

XVII
*1974 N *Her Daughter* are in the third, or Genoese manner. They are full of reserve and gracious dignity, and quiet and cool in tone.

When Van Dyck returned to Flanders, he entered upon the fourth period of his career, to which belongs
VI the firmest and richest work. The portrait bust of
1972 S *François de Moncade* is a study for the *Equestrian Por-*
XVII
1971 W *trait of Moncade* as General of the Spanish troops in the Netherlands, a production which Waagen declares to be one of the finest equestrian portraits in existence.
1962 W The *Virgin with Donors* is among his best religious pictures, yet even here he proclaims himself greater as a portrait painter than as a painter of idealistic compositions. The Madonna, while more idealized than is usual with Van Dyck, suggests a figure from life. The attitude is one of gentle dignity, and the face of sweet, highbred refinement. The relationship established between the babe and the male donor is charmingly sympathetic. As a rule Van Dyck, though lacking the imagination and vigour of Rubens, has more delicacy and elegance. When Van Dyck was in Flanders, he was appointed court painter to the Archduchess Isabella. After the death of her husband, she became affiliated
VI with the Order of Santa Clara, and Van Dyck painted
1970 S the *Portrait of Isabella* as a sister of charity.

One of Van Dyck's greatest achievements is the
1967 S renowned full length *Portrait of Charles I.*, a production which not only has the smooth technique, elegance, dignity, and superb poise found in all of the artist's best work, but which is masterly in composition with a fine treatment of light and an acute psychological insight—qualities in which Van Dyck often failed to excel. The portrait of Charles rises nearly to the level of Velasquez and Titian. Charles, his face framed by an effective

black hat, his figure outlined by an expanse of sky, stands VI
in an attitude of easy grace with the superb insolence of conscious royalty, of his own divine right as King. The arching tree, the curving neck of the restless horse, the inclined figure of the equerry, the simplicity of the small page, the rounding line of embankment behind, all accentuate the haughty attitude of the central figure, the one perpendicular line in the picture. The colouring, rich and harmonious in tone, is admirably managed. Note how the high light on the lustrous satin of the King's arm carries the eye skilfully to the face above. There is a fine subordination of the unimportant, the two attendants being thrown into the shadow.

Van Dyck was three times in England. The third time he was knighted by the King and retained at Court. He made over thirty-eight portraits of the monarch, and nearly as many of Henrietta, besides several charming groups of the Royal children. The *Sketch of* 1968 S
the Children of Charles I., is for the picture at Kensington Palace. The little Prince of Wales, later Charles II., stands on the left with the future James II. beside him. Mary, afterwards the wife of William of Orange, is on the right.

In the latter years of his life, Van Dyck lived in a whirl of work and gaieties. He had country houses and city houses, and was attended by a retinue of courtiers and pupils. All the nobility sat to him. Owing to the stress of his busy life, his work deteriorated, and to the fifth period belongs an inferior group of paintings, XVII
hastily conceived, and carelessly executed. The *Portrait* 1975 E
of the Duke of Richmond, painted at this time, however, retains elegance of treatment and precision of touch. The aristocratic face, the silky hair, the white chemisette, and the cherry-coloured trousers are ably painted. Van

XVII Dyck's influence upon English art was decided. The great school of the eighteenth century modelled itself
2369 E upon his portraits. A *Portrait of a Woman*, by **Sir Peter Lely,** a German by birth who settled in England and studied under Van Dyck, clearly indicates the Flemish influence, and both Van Dyck's "Charles I", and Lely's portrait anticipate Reynolds and the English school.

An imitator, though not an immediate pupil of Rubens, was **Gasper de Crayer,** who painted several
1954 W creditable pictures. The *Equestrian Portrait of Ferdinand d'Autriche* is one of his best. In religious subjects he confined himself almost entirely to martyrdoms, mi-
1953 W racles, and visions, as *St. Augustine in Ecstasy.*

XXXV Another of the Flemish portrait painters is **Cornelius**
2193 S **de Vos,** to whom is attributed the *Portrait of a Woman.* Rubens, Van Dyck, Sustermans, and Vos rank as the best Flemish portrait painters of the seventeenth century.

A celebrated artist who worked with Rubens was **David Teniers,** the Younger. He learned facility of handling and tone harmonies from Rubens, but in subject matter he reverted to the Elder Breughel, depicting with shrewdness of perception and amusing frankness
XXXIV the lowly life of the Flemish people. He married the
2169 S³ daughter of "Velvet" Breughel, and the *Boy Blowing Soap Bubbles* is an example of the joint work of Teniers and Breughel, the former painting the medallion, the latter the curious medley of fruits, flowers, fish, fowl, and armour. Louis XIV disdained Teniers's vulgar representations, commanding "ces magots" to be withdrawn from his presence, but Philip IV. of Spain, advised by Velasquez, formed a large collection for his private gallery. Thirty-three small Teniers are owned by the Louvre.

XXXIV
Among the best works are *Peter's Denial*, and an 2155 E
Interior of a Tavern. Teniers did many tavern scenes 2162 W
and the *Temptation of St. Anthony* is one of several. XXXV
He also enjoyed portraying village fêtes. In his interiors 2176 E 2174 W
the settings are usually complex, showing several rooms VI
that offer different planes for light effects. There is 2155 N
frequently a figure leaning up against a wall or a fireplace, peering through a window, or passing through a doorway. He affects marked types, such as the chevalier in wide-brimmed hat, the leering slouch, and the old man with the white beard. His pictures may easily be confused with those of the Dutch school—with Van Ostade and Jan Steen especially. But his figures are usually more vulgar than those of Van Ostade, his colouring cooler, a slate gray. He is not so much of a realist as Jan Steen, and as a rule his work is finished less minutely. Though a painter of low life, Teniers was a gentleman of distinguished manners, and a painter at the Court of Archduke Leopold of Austria, when the Duke was Governor of the Netherlands. **Ryckaert,** a follower of Teniers, has a little broader handling, as in the *Interior of a Studio*. 2137 N

Van der Meulen was employed by Louis XIV. to design cartoons for Gobelin tapestries. Later he accompanied the King on military campaigns, painting on the field of battle the famous conquests of "Le Roi Soleil," as the *Crossing the Rhine*. His works, precious as historical documents, are interesting illustrations. Artistically they are unique, being pageants on a small scale treated with verve and felicitous colour. 2039 N

Van der Meulen was assisted by **Huysmans,** a capable landscape painter of his day, who is represented by an *Interior of a Forest* that suggests Diaz. 2009 W

Pieter Van Mol, an indifferent pupil of Rubens,

VI was employed at the Court of Anne of Austria. His
2054 N *Descent from the Cross* is not inspired.

One of Rubens's greatest followers was **Snyders,** who directed his art into an entirely new field, confining himself to animal painting and to still life. Yet he was universal in his chosen field, treating as heroic
2141 S themes the hunts of wild boars, foxes, and lions, and
2142 S battles between falcons and storks, and buffalos and
2145 N wolves. The *Fish Market* is especially fine in lustrous colour. Snyders was Rubens's personal friend, and painted the animals in all the latter's compositions. Rubens manifested the high esteem in which he held
XVII his fellow painter by leaving to Snyders in his will the
1994 S charge of selling all his works of art. **Jan Fyt,** also an animal painter, has been until recently but little known. To-day he ranks very nearly with Snyders.

Adrian Brouwer (see Chapter XVIII), by birth a Fleming, studied under Frans Hals. Brouwer's friend
XXIV and pupil, **Craesbeck,** who devoted himself to genre
2340 W pictures, is represented in the Louvre by *An Interior of a Studio*, wherein the artist himself is seen painting a portrait. A Flemish artist who painted interiors with a fine feeling for light was **Gonzales Coques,** a pupil
XXI of Peter Breughel (III), influenced also by Van Dyck.
1952 E His works are rare, the Louvre possessing but one—*The Reunion of a Family*. **Peter Neefs,** a painter of
2063 N church interiors, was often aided by Teniers, who placed the figures in his composition. His pictures are interesting studies of architectural effects in shadowy lights.

There were several Netherland painters who, like Van Dyck, established themselves in foreign courts. Antonio Moro of Utrecht painted in the sixteenth century at the Courts of Spain and England (See Moro). **Franz Pourbus,** the younger, an early contemporary

of Rubens, spent nine years at the Court of Mantua, and then became court painter to Marie de Medicis. VI

Pourbus is more esteemed for his portraits than for his religious subjects. Two of his best are a *Last Supper* and *St. Francis Receiving the Stigmata*. 2068 S 2069 N

In the last of the little French rooms near the stairs is The *Portrait of Marie de Medicis* in regal attire, which reveals Pourbus's ability to render costly stuffs with detailed magnificence, and prepares the way for the court painters, Rigaud and Largillière. It gives an idea of how much Rubens in his series of the Queen idealized the portly personage. XII 2072 N

After the death of Pourbus, **Philippe de Champaigne** became the favourite artist in France. The *Dead Christ*, the *Christ on the Cross*, and the *Feast in the House of Simon* are somewhat academic but interesting as comparative studies in the evolution of religious painting. He lived long in France and his style is almost as French as Flemish. XIV 1932 N 1930 N VI 1927 S²

In the last of the small French rooms is a *Little Girl with a Falcon*, charming, individual, and well painted. Champaigne's *Portrait of Himself* is not only vigorous and good in light and shade, but is interesting historically, as are also the *Portraits of Mansard and Perrault*, architects, the former the inventor of the Mansard roofs, the latter known for his Louvre Colonnade. Champaigne belonged to the Court of Anne of Austria and painted largely for Port Royal, with whose members, Pascal and Saint-Cyran especially, he was in close sympathy. XII 1941 N 1947 N 1944 N

Beyond the stairway in the large room of French paintings is the famous canvas, *Portraits of Mother Catherine-Agnes Arnaud and Sister Catherine de Sainte-Suzanne*, two nuns in prayer, of unique interest, for the younger woman is the daughter of Champaigne, who XIV 1934 N

XII was cured of paralysis by the prayers of the Mother Superior, Catherine Agnes. Out of gratitude, he painted the scene of the miracle for the convent of Port Royal.

1939 N Other portraits of merit are *Robert Arnaud d'Andilly*,
1943 E brother of the celebrated Jansenist, and an *Unknown*
XIV
1937 W *Woman* (said to be Madame Arnauld). The *Portrait of Louis XIII.* is dignified in its coolness and reserve
1938 W and the famous *Portrait of Richelieu* is subtle in interpretation, and smooth and rich in painting. The shrewd eyes, the controlled lips, the intellectual untroubled brow and the nervous sensitive hands are finely comprehended; and the complex character is admirably insisted upon by contrast with the broad, supple treatment of the red satin.

The La Caze collection has three of his dignified and effective canvases representing Paris worthies.

Sustermans, Pourbus's pupil, lived a few years in
1 Paris, then became painter to Cosimo de Medicis at
2154 S Florence. His *Portrait of Cosimo de Medicis* is also in the La Caze Collection.

SUGGESTED READING

M. Rooses ..... *Rubens.*
E. Michel ..... *Rubens* (French).
J. Guiffrey ..... *Van Dyck* (French).
L. Cust ..... *Van Dyck.*
W. Bode ..... *Great Masters of Dutch and Flemish Painting.*

CHAPTER XVII

THE DUTCH PORTRAIT PAINTERS. REMBRANDT AND HIS FOLLOWERS

When Holland severed connection with Flanders, it threw off also the yoke of the Church of Rome. Austerely Protestant, the Dutch desired no religious effigies hanging in their churches. Mythological subjects, as well, were no longer in demand. The artists of Holland were thus deprived of two traditional sources. Hemmed in by his dykes and canals, the Dutch burgher, however, was well satisfied with himself. He desired nothing better than to see his own life reproduced on canvas. This national egoism gave rise to a new phase of Art. Within a period of one hundred years there sprang up, throughout Holland, innumerable excellent artists, having much in common, but each stamped by marked individuality. Realistic representations of high life and low life, of street scenes and interiors, of landscapes and marines—the daily aspect of their own picturesque little country, was the theme of Dutch painters. Usually, the scenes were small, being intended for private dwellings, but there were some large pictures painted for government

XII buildings. There were no kings; the state was democratic; instead of palaces, therefore, there were municipal buildings and guild halls to adorn, and for these portraits were in demand. Thus came into being the large corporation pictures, or syndic groups, of which the 2642 N *Rhetoricians*, by an unknown artist, possibly by Van der Helst or De Keyser, is an example on a small scale. Foremost among the painters of portraits were Mierevelt, Ravesteyn, De Keyser, Van der Helst, Frans Hals, and Rembrandt (now attributed to Lenain).

XXIV —W **De Keyser** is represented by a full length *Figure of a Man*, cleverly painted. His best work is a corporation picture in the Hague Museum. His manner is usually large and vigorous, and his analysis of character intuitive and exact.

Mierevelt, the earliest of the group, born about 1567, was a prolific painter, his elegant poses and reserved, cold manner pleasing his aristocratic clientèle. He was fond of treating rich fabrics and elaborate ornamentation, as is seen in the *Portrait of an Unknown woman. The Portrait of an Unknown Man* is, however, rather Flemish in colouring.

XXI 2466 E 5467 E In his lifetime, **Van der Helst** received larger sums for his portraits than Rembrandt, and even to-day his "Banquet of the Civil Guards", at Amsterdam, holds its own among the so-called three greatest corporation pictures, the other two being the celebrated "Syndics of the Cloth Hall" by Rembrandt, also in Amsterdam, and the "Banquet of the Arquebusiers" by Hals at Harlaam.

As the Dutch pictures are scattered, it is unfortunately necessary to hunt for them if they are to be treated in historic sequence. Most of the Rembrandts are in the Long Gallery VI F, but a group is in a small room to the left.

The Portrait of a Woman and the *Portrait of a Man* are full of vigour. In the Long Gallery is *The Judging of the Archery Prize* which presents the chiefs of a Guild of Archery. It may be examined later to see Van der Helst's masterly handling of figures, his vitality, and his solid, firm workmanship. The picture is unusually good in a subordination of parts and in a fine distribution of light. From a desire to give a faithful presentation of each individual, Van der Helst sometimes failed to co-ordinate and emphasize and to use light and shade as a means of unification, as did Rembrandt, who frequently employed unnatural light for the sake of simplification in order to subordinate the secondary and enforce attention upon the important.

XXI 2396 W 2395 W VI 2394 N

Ravesteyn, also a dignified painter of elegant personages, used a fuller brush than Mierevelt, resembling Frank Hals in technique. His *Portrait of a Woman,* in which the detail is painted with single brush strokes, is indicative of his brilliant style, that can best be seen in the Town Hall at the Hague.

XX 2535 N³

Elzheimer, a German, who has left some carefully executed little representations of Biblical subjects, as *The Flight into Egypt* and *The Good Samaritan* (in the German collection, XXXIII) acquired when in Italy the method of forced lighting from the school of Caravaggio. His pupil, **Lastman,** in the *Sacrifice of Abraham,* reveals the influence of this Roman School.

XXI 2443 W

Lastman, in turn, taught **Rembrandt van Ryn,** who in early work indicates a tendency to violent contrasts of light and shade, though he is never so harsh and devoid of colour as Caravaggio. Like Correggio, though in a lower key, Rembrandt breaks down one colour and merges it into that of another, passing by gradations, warm and rich in tone, from sharp high lights to deepest

VI shadows. Even his shadows are warm, illuminated by streaks of red or dark luscious browns. In the Louvre are four portraits of the artist by himself, which not only show the change of the man from youth to old age, but also reveal the evolution of his technique, the
2552 N steady full development of his genius. The three in
2553 N oval frames were painted within a few years of each
2554 S other, when Rembrandt was about thirty, and indicate a man of strong personality and good bearing.

Little is known of his private life. He was married in Amsterdam to Saskia Uilenburg, a Frisian woman of good family, who figures in his early works, but who died young, leaving him a son, Titus. Rembrandt undoubtedly had access to cultured society, but he seems to have been absorbed by his work, and like Correggio among the great artists, is undistinguished by scholarly attainments or communication with the outside world. When fifty he became bankrupt, whether through extravagance as a collector (documents show that valuable art treasures were sold at auction), through reckless habits, or merely because of the impoverished condition of Holland after many wars, is unknown. Misfortune, however, only deepened his artistic feeling. (1).

2555 S The splendid *Portrait of Rembrandt as an Old Man*, rich in colour, sure in touch, and broad in brush work, was painted when he was living in comparative isolation in an unfrequented street, attended only by his son and
2547 S his faithful servant, *Hendrickje Stoffels*, whose portrait hangs near his own. In position she was more than a menial, and it is probable she became his second wife.

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(1) Photographs of Rembrandt's works in other galleries may be seen in Room XV.

Her likeness is one of the glories of portraiture. The admirable adjustment of light, that illuminates the upper part of the face, casts downward shadows and submerges the costume in semi-tones (a characteristic of Rembrandt), the splendid modelling that emphasizes the fine, dark eyes, sweet mouth, rich complexion, and the high lights on the jewels, the suggestive treatment of fur and rich fabrics, and the tender, deep colouring, unite to bring out the beauty of character and to create an idealized picture of harmonious breadth. Besides an unusual distribution of light, another of Rembrandt's principles for gaining unity of impression was that of carefully elaborating details on important features, and slurring the unimportant, as here, where the costume is purposely lost in shadow and left in the rough. VI

Rembrandt, always a student of nature, like Velasquez, frequently made such studies as *The Raw Beef*, which, though unpleasant in suggestion, is one of the finest Rembrandts in The Louvre, vibrant in colour and masterly in technique. In harmonies, Rembrandt was as subtle as Titian, and in light as artful as Correggio. He was, moreover, a philosopher and a poet as original and profound as Durer. With dramatic power he depicted the deep pathos and the tragic mysteries of human life, and by an attitude, a gesture, a poignant look, expressed the solemn depths of inward thought. He painted his own Dutch people—the common people, for Rembrandt was democratic in his tastes. In religious pictures he reproduced the Jews as he saw them in his native city of Amsterdam. But the figures, passing through the alembic of his brain, were stamped with his genius, and, by his sympathetic understanding, became no longer merely national, but representative of humanity. *2548 N

Rembrandt, unlike other Dutch painters, clung to the

VI representation of Biblical subjects, treating his themes in a simple, lowly way, quite different from contemporary, ecclesiastical presentation in Belgium.

*2537 S *The Good Samaritan*, original and poetic, is marked by intensity of characterization. The sun, just setting, bathes all in evening light, and a sharp ray cutting across the picture unites the different figures and illumines each expressive countenance. That of the sick man is especially fine in tragic intensity; suffering, resignation, and hope are marvellously blended. Again, the important parts are carefully delineated, while the heads in the open window, dark masses that fill in what would otherwise be an unpleasing blank space, are merely blocked in.

The calm majesty of the Good Samaritan, the eagerness of the boy on tip-toe, the utter abandon of the sick man, and the pull on the arms of the servants carrying are drawn with that Rembrandt skill which has made his etchings superior to all others. The homeliness of the scene, the naturalness of attitudes, and the vividness of characterization are turned into melodious poetry by the magic harmony of colour, by warm, enveloping light, which, if not true to nature, is true to a poetic conception—to an ideal of eternal beauty. Just so a Japanese print, while modifying the laws of perspective, remains indisputably true to the beauty of ideal composition.

XXII Other very fine religious pictures are in a little room beyond and down a flight of steps to the left.

*2539 N *The Disciples at Emmaus*, one of the celebrated canvases of the Louvre, is a most affecting presentation of Christ and a simple composition elevated by tragic thought and masterly handling. The celestial radiance of the transfiguration emanates from the Christ, but his face

retains the marks of human suffering, the agony of man's redemption, for He is the Resurrected Master who has not yet ascended into Heaven. The amazement of the two disciples and the obtuseness of the serving lad are dramatically rendered. Christ's white gown, tinged with fine red and yellow lights, is made more refulgent by the red gown of one disciple and the yellow of the other, while its purity is emphasized by the white cloth in front. A simple but exquisitely effective colour scheme is thus formed, which from clear, decided tones leads off into sombre but warm shadows. The light falling from a window above is intense upon the central figures, but loses itself in the enveloping shade, a proceeding which gives breadth, softness, and mystery, and produces a sensation of grandeur. Although Rembrandt was artificial in his disposition of light, yet his principles were simple, and he was consistent in their application. Another masterpiece is the *Angel Raphael Leaving Tobias*, where a glory of light is concentrated upon the Archangel Raphael, the guardian of the soul, and from him sifts down upon the group below. The subject of the picture is Raphael, one of the three great Archangels, a powerful being whom Rembrandt has formed to breast the vast spaces of the Universe; therefore the light is focussed full upon him. His fluttering garments and delicate pinions are carefully finished, while the personages sunk in modifying shadows are not accentuated or minutely treated. By the emphasis of light and the distinctions in the finish, balance is sustained, even though the angel is alone on the right and the group below on the left consists of four personages and a dog. Here is shown Rembrandt's ability to paint directly, deducing powerful lines of action and expression from a full brush.

XXII

*2536 M

XXII Old Tobias is prostrate in gratitude over the restoration of his eyesight. Young Tobias is full of wonderment, for he has travelled with the celestial messenger. With blind faith he has brought home the fish which has cured his father's eyes. Full of wonderment, too, is his young bride, upon whose trusting face falls a shaft of heavenly light. The elder Tobias's wife, overcome by her incredulity, turns away in sorrow, while the dumb brute cowers in animal fear. The dramatic feeling is powerful, yet there is no strain or affectation.

*2540 N *The Philospher in Meditation* is an early work of the master, when he was absorbed by the study of chiaroscuro. Note the sharp contrasts of light and dark, and the opaque condition of the shadows. He has here double lights, one light coming from the window and falling upon the old man, the floor and the stairs; the other from a fire which illumines the kneeling woman. Thus a diagonal, bright line crosses the picture, while the corners are lost in shadow. The darkness produces a charm of gloomy solitude, of all-pervading peace, in keeping with the dignified pose of the brooding philo-

*2541 N sopher. The second rendering of the *Philosopher in Meditation* is similar in treatment, but there is only one light, and that is more brilliant, making the contrasts

2541a W sharper. The *Hermit Reading* is soft in treatment.

2546 W *The Jew in the Fur Cap* is a study that is sensitive in characterization, and quiet in tone.

*2542 W The *Interior of the Carpenter's House* is later, and the brilliant high lights are graduated and extended by means of warm colour until the glowing emanations lose themselves in the quiet, rich depths. The shadows are transparent and luminous, no longer heavy and opaque. There is the warmth of diffused sunshine, but a sunshine tempered and sweetened by broad, modifying

tones that preserve masses of colour instead of breaking the picture up into sharp contrasting lights and darks. The influence of this treatment where the light enters at the left is easily perceived in the works of Rembrandt's followers, especially Dou and Ostade. XXII

Rembrandt's portrayal of the nude is frank and direct. *A Woman Bathing* is a study for the celebrated "Suzanne and the Elders" at Berlin. 2550 M VI

In the Long Gallery is another nude, the *Woman at the Bath*, or "Bethsabe Reading a Message." The upper part of the body, on which the light falls, is firm, supple, and lovely. The head is pleasing with is gentle curve, pensive face, and delicately rendered hair. But the lower part evinces Rembrandt's love of realism and his ability to treat an unpleasantly heavy body with the magic of beautifying light. *2549 S

The overly large hands belong to a serving woman; the arms are ungainly, the hips chunky, and the feet square. The background, as usual, is enveloped in masses of obscurity, out of which gleam garnet and gold and against which the luminous flesh tints and white drapery glow with added emphasis.

Venus and Cupid, as a presentation of maternal love, is a homely, effective treatment, but as an interpretation of a Greek myth is amusing. Is it not a presentation of the great truth that to every mother, Greek or Dutch burgher, her babe is a winged Cupid? 2543 S

The *St. Matthew*, while unlike an Italian portrayal of the Evangelist, is none the less inspired. The expression of intent listening, as Matthew hearkens to the angel's voice, and looks with eyes that see not the actual but the spiritual, is finely realized, and the uplifted attentive hand likewise hearkens. Painted in the full *2538 S

VI vigour of Rembrandt's power, it is broad in brush stroke and full in colour.

2544 N 2545 S The unfinished *Study of an Old Man* is of interest, and the *Portrait of a Young Man* is possibly a portrait of his son Titus.

Critics widely disagree concerning the relative value of Rembrandt's works. In the eyes of those who admire his chiaroscuro, his poetic, unreal conceptions, the misnamed "Night Watch" at Amsterdam is considered his masterpiece. Painted as a Guild picture, it little resembles contemporary, formal syndic groups. Rembrandt has portrayed the gay company of musketeers, Captain Banning Cock's Night Guardsmen, ready to march forth, full of life and movement, and he has illuminated the agitated throng by a burst of sunlight that falls wherever he desires brilliant high lights. In its own day the artistic merits of the picture were questioned, and it certainly enraged the men who had only one eye or the tip of a chin visible. It was too extraordinary to please entirely, and even to-day there are eminent critics who condemn it for its forced lighting. Those who disapprove of Rembrandt's poetic conceptions nevertheless esteem highly certain portraits, such as the "Portrait of Baron Six" and the "Syndic Group," and, because of his realism and fine atmospheric values, accord him a high place in art.

Lievens, like Rembrandt, was a pupil of Lastman, but he came under the influence of Rubens, as may be seen by his sumptuous treatment of fabrics, in the —N² *Visitation* (hanging high), his fresh colour, and largeness of execution. **Honthorst** was another Dutchman who was inspired by Caravaggio. Because of his sharp contrasts, his effects of light thrown upon figures by 2408 S² candles and torches, as in *Pilate Washing His Hands*

(hanging above, right), he acquired in Italy the name Gerard "della Notte" (of the night). VI F

Of Rembrandt's disciples, those who developed the greatest originality were Bol, Dou, and Maas. *A Young Prince of Holland* (hanging high), by Bol, is a delightful, picturesque group in which a classic composition is quaintly adapted to the subject in hand. His masterpiece is the *Mathematician*, painted in the clear vivid manner of Rembrandt's Syndic Group. He handles diffused light truthfully, giving an idea of Rembrandt's other style. 2329 S XXV 2330 M XXVI

Drost, in *Bethsabe;* **Flink,** in the *Annunciation to the Shepherds* and the *Portrait of a Young Girl;* **Fictoor,** in the *Portrait of a Young Girl;* all show decidedly the influence of Rembrandt. **Eechhout** was one of his closest adherents, especially in Biblical subjects, such as *Anne Consecrating Her Son to the Lord.* **Singlelandt's** best canvases have been mistaken for inferior works by Dou. *The Dutch Family* is his masterpiece; according to Waagen, he worked three years over the canvas, developing facial expression and toning the colour scheme. 2559 W XXV 2372 M 2373 M XXII 2371 W XXI 2364 W XXVI 2568 M

Gerard Dou took from Rembrandt the subtle workmanship of the master's highly finished pictures, and developed the perfection of detail to such a point that the name of Dou is synonymous with over-elaboration. An artist of finical notions, he lived in a house surrounded by water in order that no dust might touch his precious canvases while moist. He made his own brushes, and employed a different brush for each colour. It is said that he took five days to paint a hand, and a day to model the handle of a broomstick; but, considering the number of his works, he lived too short a time for belief in such painstaking care.

As a rule, Dou's works have little psychological interest.

XXVI They catch a pretty serving girl in a moment of work
2352 W as in the *Dutch Cook*, in which the face is exquisitely painted, and the feathers of the fowl are rendered with
2350 W painstaking care. In the *Village Grocery*, the stuffs and
XXV substances are painted with the exactness and smoothness
2356 E of miniature painting. The *Bible Reader* shows the influence of Rembrandt in lighting, but the workmanship is smoother and more minute. Michel finds in the
XXIV woman a portrait of Rembrandt's mother, and in the
2355 W *Extractor of Teeth* he believes the dentist to be from
XXIII Rembrandt's father. Dou's masterpiece, one of the
*2348 W gems of the Dutch school, is the *Dropsical Woman*, which is a marvel of delicacy and fine technique, and remarkable for breadth of lighting and emotional interest. Here Dou is akin to Rembrandt in his desire to interpret the tragic element in life and to indicate feeling, not only by attitude, but by facial expression. Usually he is quite content with the external, the every-day appearance of men and things, The accessories, marvellously rendered, by a skilful adjustment of light, are kept subordinate. Dou and several other little Dutchmen are the acknowledged masters of values. Observe the relative weight of the various fabrics, the heavy curtain, the satin robe of the doctor, and the flimsy white of the sick woman's gown. Notice the skilful rendering of surfaces, the dainty vine, fresh with life, the transparent flask, the hard, reflecting, brass chandelier that accurately gives back light and retains shadows. Yet the main figures stand out firmy in broad masses of light and shade, and, as in Van Eyck's "Madonna," the details do not distract the eye, and the emphasis is laid on the group of figures. Dou affected particularly the form of portrait
XXII in which the personage is seen sitting or lounging in a
2359 W semi-circular window, as in the *Portrait of Himself*, and

he was especially fond of men and maids illuminated by candle light, as in *The Hermit.* XX 2357 W

Brekelenkam, an apprentice in Dou's workshop, was the pupil who best absorbed at second-hand Rembrandt's feeling for light and shade. The *Consultation* is not only interesting in characterization, the two persons being thoroughly alive, but it is also harmonious in subdued colours, and full of yellow atmosphere. 2337 M

Nicholas Maas drew from Rembrandt a sympathetic appreciation of the common people. Into the homely tasks of daily life he put poetic beauty—the beauty of the soul's yearnings. His *Old Woman Saying Grace* has the simple earnestness of a Millet or an Israels. As in Rembrandt's pictures, the light falls from above and is focussed upon the face, which is given the added emphasis of careful finish. From there the light is carried by the white napkin and the white table cover lower into the picture, and merges off into the indistinct shadows of the room. To the poetic distribution of light is added the harmony of a cool colour scheme brightened only by a few touches of red. Rembrandt's influence is felt in Van Ostade, a pupil of Hals, who was the founder of the School of Harlaam. Metsu and Mieris were Dou's pupils, but in their choice of elegant subjects they were inspired by Terborch, with whom they will be considered. *2454 I

Rembrandt is the only Dutch artist who can lay any pretence to having founded a school, and yet most of his pupils, while largely influenced by his methods of lighting and his tone qualities, maintained decided originality.

SUGGESTED READING

C. H. Caffin ..... *Story of Dutch Painting.*
H. Rea ..... *Rembrandt.*
E. Fromentin ..... *Les Maîtres d'autrefois.*

CHAPTER XVIII

FRANZ HALS. THE DUTCH FIGURE PAINTERS

Franz Hals of Harlaam is the great master of VI F
brush-play among Dutch painters. No artist has excelled him in technique, in full easy stroke—simple, telling, and true. His modelling and colour were usually good, but late in life, owing to reckless living, his execution became careless and his colour heavy. The *Bohemian* *2384 N
Girl is one of the well-known pictures of the Louvre. By temperament Hals was drawn to the joyous, care-free expression of life. He was not a philosopher or a man of imagination: he even lacked intellectual vigour. A smile or an idiosyncracy attracted his eye, and he reproduced what he saw with energy and truth. Directness and simplicity, combined with vigour and easy freedom, make the "Bohemian Girl" attractive. While not a great work, not even one of Hals's best, yet it exhibits his fine feeling for colour, his verve, his masterly brush stroke, his joyous revelling in the mere manipulation of paint. In the *Portrait of a Woman* the personality is 2385 N
not pleasing, but the picture is sober and dignified, and the tone values are excellent. Hals was unusually suc-

VI cessful in adapting his colour and handling to suit the
383 N subject. The *Portrait of René Descartes* is reserved and strong, and of interest as being a likeness of the great French philosopher.

388 N² The large *Family Group of the Van Berensteyns* is poor in composition and uneven in painting : the little girl to the right is apparently by another hand. The figure of the man is the best portion of the picture—his easy attitude being quite in the manner of Hals. In his love for informal grouping, however, Hals has gone too far, and the figures straggle across the canvas. The
2386 N individual *Portrait of Van Berensteyn* is much surer and
2387 N more even in treatment, as is also the companion *Portrait of His Wife*. The latter is very delicately painted in the details.

XXV **Dirk Hals,** the pupil of his brother Franz, is repre-
2309 W sented by a characteristic *Country Festival*. It is in no way especially remarkable. Dirk was, however, the
XXIII leading painter of the class of subjects affected by **Le**
2361 W **Duc** as *The Marauders* and **Aert van Maas,** *Interior*
2453 W *of a Guard House*.

Franz Hals, while founding no school, had a marked influence upon pupils and contemporaries. His easy, sweeping manipulation of the brush and his informal arrangement of subjects were contagious. **Adrian Brouwer,** Flemish by birth, was formed under Hals. Like Van Ostade, Teniers, and Jan Steen, he painted scenes from low life. But Brouwer is even more robust, more gross than the others. The vulgarity of his subjects
XX is emphasized by his method of treatment—as in *The*
1915 E *Operation*, a strikingly realistic portrayal of low life that gives a powerful impression of instantaneous movement. Like his master, Brouwer painted with a full flowing brush. His colouring is harmonious and inclined

to reddish tones, and he laid paint on thick, giving a "fatty" or rich appearance much esteemed by connoisseurs. His works are rare and held at high prices. *The Smoker* is one of a series painted to illustrate the five senses, works splendid in invention and handling. The *Interior of a Tavern*, and *Man Sharpening his Pen*, are strong in imagination and forcible in execution. XX *1916 1913 E 1914 W

Concerning Brouwer's life there is much interesting controversy. According to an early chronicler, Houbraken, Hals discovered Brouwer's genius and, keeping him locked up, forced the youth to paint pictures, which the master sold at a high price for his own benefit. After escaping, Brouwer plunged into reckless dissipation, which led to an untimely death. Modern research is discrediting these tales, and claiming, moreover, that the esteem in which Brouwer was held by Rubens entitles him to a position of respectability.

An interesting comparative study can be made of the works of Brouwer and those of **Adrian Van Ostade,** who was also a pupil of Hals and who learned the broad, pliant stroke of his master, but who came under the influence of Rembrandt as well, acquiring the use of yellow tones, of mellow effects, and a feeling for light and shade as an aid to composition. Ostade's range of subjects is wider than that of Teniers or Brouwer, and while he finds his material among the common people he usually selects scenes of humble happiness and content rather than brawls or unpleasant incidents. Compare *The Reader of the News*, *The Reader*, and *The Drinker*, with Brouwer's work. Van Ostade's figures have no grace, or elegance, as have frequently Jan Steen's. They are clumsy little beings, chunky and awkward, with gutta percha faces that frequently have the look of being squeezed, as in *A Schoolroom*, 2505 E 2504 E 2502 M 2507 W

XXII but they are so admirably fitted into their picturesque groupings, and so pleasingly illuminated by colour and light, that the individual is forgotten in the whole. In 2496 E *The Schoolmaster*, one of his best, these characteristics are pronounced. Note the yellow glow and the enve- XXIV loping shadows that betray the influence of Rembrandt. 2495 W The *Family of the Painter*, on the other hand, while excellent, is colder and more precise in treatment. There is air in and around the figures, and no forced lighting, no unreal, modifying shadows, for the light is truthfully diffused and the values are correctly sustained. Adrian himself sits at the left; his brother Isaac, a painter, stands in the centre. The severity of the costumes and the predominance of black and white made the composition an interesting problem, which Van Ostade happily solved in the informal grouping that stretches the unifying black and white in a flowing line across the canvas. The skilful rendering of these two trying colours; the subtle variation of tones due to different light; the bright foreground and the clear background, that relieve the dark figures and keep the whole from becoming sombre, are masterly in treatment and make the picture one of the most successful of its kind. Note the repetition of black in the frames upon the wall. 2500 N *The Smoker*, when well lighted by the sun, is gemlike XXVI in precious colours.

2498 W *The interior of a Cottage* is one of the most Rem- XXI *2497 E brandtesque of his compositions. *The Fishmarket* is excellent. Observe the fine detailed rendering of the fish, and the realistic portrayal of the ugly little man —both in the immediate foreground—the less positive appearance of the fish behind, due to the interposition of air, the confused group of pedlars in the shadow, and the figures beyond, who, though farther back, are

Ver Meer of Delft
The Lace-Maker

Jan Steen
In Bad Company

Metsu
Cavalier visiting a Young Lady

Gerard Dou
The Dropsical Woman

Peter de Hooch
Game of Cards

Adrian Van Ostade
Portrait of the Artist and his Family

distinct because they are in the diffused light of out- XXI
of-doors. Excellent also is the *Business Man*, though 2499 E
not so rich.

Isaac Van Ostade began by painting interiors in the vein of his brother. Later he turned to landscapes, XX
depicting especially such scenes as a *Winter Effect.* 2515 E
2514 W
His tones are usually golden brown, as in the *Pig Stye*, 2513 W
a vulgar scene made poetic by colour. Even in snowy 2512 E
landscapes his tones are warm, for none of the Dutch painters knew how to catch the actual value of colour out-of-doors. But in spite of the low key there is much XXVI
out-of-door feeling, especially in the large *Frozen Canal*, *2510 E*
where the bleakness of the landscape and the impression of cold on the men and women skating and on the small children pushing sleds are suggestive, and give a distinct sensation of cold in spite of the lack of whiteness. The out-of-doors was painted by studio light. Compare a piece of white paper with the brightest white and, even allowing for time, note the difference. Yet paper is lower in key than snow.

Cornelius Bega, — *A Rustic Interior*, — was also 2312 W
a pupil of Adrian.

XXV
Stavern's *A Savant in his Study* has the warm 2577 W
Rembrandt envelop but a personal vision and touch.

Painters of peasant life in the manner of the Van XX
Ostades were **Van der Poel** — *Before the Cottage;* 2517 E
Zorg — *A Flemish Interior* and *The Tavern;* and 2573 W
Heemskerch (called "The Peasant" because of his 2572 W
predilection for homely subjects), whose *Interior* is 2393
mediocre, not representing him at his best.

Jan Steen, Van Ostade's greatest disciple, studied also with the landscape painter Van Goyen, whose daughter he married. Steen occupies a place unique in the art of all time. He is the great satirist of human

XX life, the Molière of art. He did not confine himself to low life, as did Brouwer and Teniers, nor to peasant customs, as did Van Ostade. His clever, delicate brush touched lightly all comedy, high and low, vulgar and gentle, and in his comedy there is often pathos. In intellectual depth he is almost the equal of Rembrandt. A great interpreter of children, he represents their merry, guileless ways with sympathetic appreciation. One of the most gifted of the Dutch painters mentally, keenly observant, original, and philosophic, in his best pictures Steen not only reveals good draughtmanship, a sense of movement, and a keen appreciation of colour, but also a splendid dramatic power. He was, however, unequal. Not always careful, he turned off pictures at times without due consideration. In his own day he was the least highly valued of the genre painters, for he painted with ease and did not hold his pictures at a high price; but modern criticism places him amongst the first of the Dutch masters—that is, of course, after
2579 W Rembrandt. *The Family Meal* is mediocre in conception and haphazard in composition, but the colours are pure and the types vivacious.

Like Brouwer, Steen has suffered from slander. Certain rollicking pictures, combined with the fact that
XXIII late in life he purchased a tavern, led to wild stories
2578 N of his debaucheries. *The Tavern Fête* is one of his most boisterous scenes, the equal of Rubens's "Kermess" in gross representation of peasant life but not in composition, colour or vitality. The composition, while loose, is interesting. The roistering figures form a waving line suggestive of an S, and the two men trying to induce the woman to join the company above nicely
XXIV link the figures below to those on the balcony.
2580 N *Bad Company*, a masterpiece of the Dutch school,

is one of the artist's greatest pictures, in humorous satire as well as in composition, drawing, and colour. Though the theme is not elevating, yet it points a moral. The moral, however, is not thrust upon the observer as in pictures by Hogarth. Jan Steen has merely portrayed truth. The characterisation of each individual is capital: the totally drunken youth, whose pockets have been rifled, falls a limp wreck against the swaying damsel who is intoxicated to the stage of rigid imbecility. Contrast the drawing of the youth's enervated arm with that of the tense hand of the girl. The attitude of the woman who hands the stolen watch to the eager-eyed hag is as subservient as that of the old woman is avaricious. The two figures in the background give an added touch of grim humour. The exquisite rendering of details—the kettle and the delicate glass—in no way detracts from the unity of the picture, for the figures are admirably grouped and the brilliant colours are so skilfully woven that the effect is one harmonious whole. None of the painters of high-life interiors—Terborch, Metsu, or Vermeer—have surpassed this in harmony of composition, symphony of colour, and refinement of brushwork. XXIV

Two of the most original painters of Dutch interiors were Van der Meer, or Vermeer of Delft, and Peter de Hooch. Over the simple aspect of daily scenes they spread the magic quality of light—light that vibrates and circulates freely, playing even in the shadows, reflecting on lustrous fabrics and shining vessels. Like Rembrandt, they drew poetic beauty from the unifying harmony of diffused atmosphere, but their process was the direct opposite of that employed by the dramatic master of chiaroscuro. Rembrandt used sharp light for accent, enveloping the greater part of

XXII his picture in deep, mysterious shadows. Vermeer and de Hooch bathe their scenes in the clear, full light of day, using shadows for emphasis. In their peaceful interiors the immediate foreground is dark, while the middle distance and background are illuminated, as in
*2414 W *The Interior of a Dutch Home* by **de Hooch.** In de Hooch, frequently, gradations of light lead to the full clarity of out-of-doors, where a figure beyond the doorway stands in a blaze of sunlight. Fond of vistas, de Hooch introduces tiled floors and architectural features that carry the eye back skilfully to the far distance. Over the patterned room he lets the light play, noting with loving care its ever-changing brightness, its gleam here, its sinking there, as it glides back and forth over surfaces. The fascination of its play is especially
*2415 E noticeable in the *Dutch Interior* or "Game of Cards," where it comes in boldly through the green curtain, caressing the figures in the background and flickering on the embossed leather of the walls. The figures in the foreground are in a full glow of warm light from an unseen window. De Hooch's light is always warmer and his colours richer than those of Vermeer. Note the brilliant red and gold of my lady's dress. In technique, too, there is a difference, de Hooch usually working with more frankness, laying on colour with bold, free brush stroke. Observe the technique in the painting of the column and the embossed leather.

The handling of **Vermeer** is, on the whole, more mysterious and more subtle than that of other Dutch artists. His few known works (some thirty at the most) have indefinable, seductive charm. The colour scheme
*2456 E is cool, as in *The Lace Maker*, with usually a touch of vivid red to emphasize the predominant tones of blue and clear yellow characteristic of the painter—a

blue that is hardly indigo, aptly called " moonlight blue," XXII and a yellow of the delicacy of lemon. His lights are silver and his shadows pearly. The luminousness of the blue enhances the purity of the lights. His colour spaces are broad, simple, and tenderly modulated, and always marked by just the accent necessary to give them distinction. In sustained harmonies, in tonic relations, his work is second to none. His figures have naturalness and ease and a definiteness of attitude, as here in the little maiden intent upon her work. Curiously enough, while highly esteemed in his own day, fifty years after his death Vermeer was practically unknown, possibly through the failure of Houbracken to comment upon the artist. Only recently has he been rescued from the oblivion to which he was condemned by oversight and by the scarcity of his works. He is now restored to his rightful place as one of the very first of the Little Dutch Masters.

Besides Vermeer and de Hooch, who frequently painted the upper classes, there was a group of artists that devoted itself almost exclusively to the portrayal of elegant interiors, the depicting of courtly manners, and the rendering of costly stuffs. **Terborch,** the originator of this genre of painting, the first to glorify the white satin gown, was widely travelled, and had the advantage of knowing the works of the greatest masters. He not only drew inspiration from his countryman, Rembrandt, but also studied the works of Titian in Italy, and came in contact with Velasquez at Madrid. In XI colour Terborch is soft and mellow. Note the rich 2591 E harmony in the *Reading Lesson*, a luscious bit of painting. The child's head is fascinating, the mother delightful in her very ugliness. Above all, the modelling, the feeling for receding surfaces, is splendidly sustained.

XXIII Of all the artists of "Dutch Conversation Pictures," Terborch is the simplest in composition. He had a largeness of view and a quiet, dignified taste, that eliminated all unnecessary accessories. He selected such details only as pertained to the organic whole, and, while a thorough craftsman, never introduced objects for
*2587 E the mere display of technique. *The Military Gallant*, one of his finest works, ably illustrates his simplicity, breadth, and reserve. The chimney piece is massive yet unobtrusive, the background vague, the floor space free from objects (the officer's hat lying inconspicuously at one side), the table-cover plain, with fruit alone as ornament on the table. Terborch's pictures are restful —the figures have repose. Yet they are not lacking in individuality, and the quiet, easy gestures are truthful
XXIV and full of meaning. The faces are expressive, note the passive, phlegmatic Dutchman as he holds out the
2588 N money. The *Music Lesson* is known also as "The Lovers," a seemingly inappropriate title, considering the bored look of the young man and the indifference of the
XXV maiden. The colour scheme, however, is charming, with a white satin gown again as motif.

2589 N *The Concert* is simple in composition. The table-cover is patterned, but the table is almost free from objects. The interweaving of the light and dark in the design contrasts effectively with the white satin gown, which plays a conspicuous part in the composition. The sheen of its lustre ripples from the central figure in subdued tones over the other figures. Terborch's tones are seldom brilliant; they are usually broken, merging gently into one another, the outlines being unpronounced, the modelling supple. The girl stands with graceful dignity, fingering the guitar with a telling move-

ment of the hands. The faces are of more interest than is usual in Terborch's pictures. XXV

Terborch made a visit to Spain at the express invitation of the Spanish Ambassador, upon the success of his famous "Peace of Munster," now in the National Gallery. *The Assembly of Ecclesiasts* is considered 2590 E to be a sketch preparatory to the great work which Terborch painted from life, for he was present when the Spaniards signed the treaty that finally recognized the Independence of the Dutch people. His success at Madrid was so great, however, that, fearing jealousies, he returned to Holland.

Gabriel Metsu, who frequently resembles Terborch, was a pupil of Dou and a personal friend of Jan Steen. His work shows the influence of these men, and is as wide in range as that of Steen's. When, however, Metsu attempted religious subjects, as in *The* 2457 W *Woman Taken in Adultery*, he showed an incapacity to deal with large themes. XXVI

It is in aristocratic interiors, such as *The Music* 2460 W *Lesson*, an exquisite tone harmony—in subjects in which he resembles Terborch—that Metsu is at his best. But, though Metsu and Terborch resemble one another, they do so because their themes were the same, not because their designs were stereotyped. Their theme was the beauty of leisure in their own peaceful homes, but their representations were as varied as the events of daily life are varied. Though both painted the satin gown, velvet bodices, soft hangings, crystal goblets, and elaborate chimney pieces, yet in manner and technique they differed. Terborch's work is objective, Metsu's more subjective. Terborch, with truth and consummate skill, portrays what he sees. Metsu adds a personal touch. The delicacy of the man's temperament makes

XXIV itself felt in a subtle way, as does that of Memling.
*2459 W In the *Officer Visiting a Young Lady* exquisite beauties are united in such delicate proportions that the sensitive nature of the artist is embodied in the work. The perfect poise of the figures that are caught in a moment of deep expression, the elegant grace of the attitudes, the lovely inclination of the heads, the tender feeling in the faces, the accurate, sensitive gestures, the definite, firm pressure of the fingers on the glass, all indicate a rare delicacy in perceptive faculties, a sympathetic personality, and a faultlessness in drawing. The brush work, lighter and freer than Dou's, is yet more precise than Terborch's. The outlines are more definite, though not hard. Metsu's colouring, refined and harmonious, blends the local tones, and yet carefully distinguishes space relations, subtly modelling in planes. Relative values are finely sustained. Note the definiteness of position occupied by the small dog, the woman and the page behind. The figures are surrounded by atmosphere that gives each its due relation to the other. The whites have daintiness and the flesh a gentle glow. Metsu, while introducing far less detail than Dou, is usually not so simple in composition as Terborch. But his accessories are used with moderation. He frequently introduces the tiny black and white spaniel as an interested spectator, whose knowing attitude emphasizes the meaning of the composition. In Steen's vein
*2458 N he painted the *Vegetable Market at Amsterdam*, an open-air scene, in which a daily phase of homely life is depicted with quiet humour. The attitudes are spirited, the faces expressive; even the amusing relationship between dog and rooster is portrayed with convincing realism. Observe the way the notes of red ripple across the foreground, just so the whites play in

and out. Though low in key, like all Dutch landscapes, the atmospheric envelope is well sustained, the aerial perspective true. The picturesque background, with its quaint houses on the border of a canal, the idle boat, the graceful, overhanging trees, fittingly frame the interesting group, and make the picture one of Metsu's masterpieces. XXIII

The Dutch Cook, *The Dutchwoman*, and *The Chemist*, 2463 W 2462 W are quite in the manner of Dou, and are finished with much XXIV the same precision and smoothness. The type of woman 2461 N also resembles that introduced by Dou.

The followers of Terborch and Metsu exaggerated the characteristics of the two great masters. **Gaspard Netscher,** while having a sense of composition, never acquired a fine handling of light or a delicacy of touch, though his satin gowns are elaborately rendered. In his pictures a classic motif is generally introduced—an XXIV antique statue or an Italian picture, as in the *Singing* 2480 E *Lesson*. In the *Lesson on the Bass Viol* the figures have 2487 E less affectation than in the preceding picture. His son, XXVII **Constantin Netscher,** treats largely classic subjects. 2488 The pernicious influence of Italy was sapping the vitality XXVI of the Netherlands. **Verkolie** has a pleasing *Interior*, 2602 N due chiefly to the happy colour scheme.

Frans van Mieris, the elder, a pupil of Dou, XXII imitated the smooth finish of his master. In *The Tea*, 2471 E he indicates his preference for elegant and studied poses and for sumptuous environments. His son, William, and grandson, Frans, followed in the same line of painting.

With **Van der Werff,** in *The Magdalene in the* 2617 E *Desert* and *Nymphs Dancing*, and with **Philip van** 2619 E **Dyck** in *Abraham Sending Hagar Away*, the deca- XXV 2363 E dence fully manifests itself. Paintings were now imitative and barren, affected and inexpressive, over-refined

in colour, sharp in outline, and shining with the polish of enamel.

SUGGESTED READING

Gower . . . . . *Figure Painters of Holland.*
Wedmore . . . . . *Masters of Dutch Genre.*

CHAPTER XIX

HE LANDSCAPE PAINTERS OF HOLLAND

Not until the Dutch turned to landscape painting did VI F
ture as a theme, picturesque in itself, appeal to the
es of artists. Hitherto, though often lovely, as in the
mbrian and Venetian art, it had been a background
a human drama. Even such artists as Salvator Rosa
d Claude Lorraine, whose chief interest lay in depict-
g nature, felt the necessity of introducing figures and
chitectural settings. They composed landscapes out of
tails drawn from different places, instead of repro-
cing a definite locality. The Dutch, on the other
nd, reflected nature. The greatest among their
ndscape painters were Ruysdael, Hobbema, and Cuyp.
uyp, because of his realistic portrayal of cattle, may
classed with Paul Potter as essentially an animal
inter. Dutch landscapes are low in key, and colour
sacrificed to tone relations, which, though true rela-
ely, do not give the actual brilliancy of light on objects
t of doors.

It was left for the English painter, Constable, a
llower of the Dutch masters, to make another step

VI F forward and perceive the brightness of colour as it exists in nature. The French Barbizon school, through Rousseau, was directly inspired by Constable, and the French artists in turn have had a marked influence upon all the landscape painting of the present day.

Everdingen, a creator of large canvases, was shipwrecked on the Norwegian coast, and in his pictures, 2365 S² such as *A Landscape*, recur the wild scenes of cascades, torrents, sombre masses of rocks, and groups of fir trees, that impressed him during his stay on that desolate shore.

A number of interesting Dutch artists prepared the way for Ruysdael. First among these was **Jan van Goyen,** who about 1625 perceived the melancholy poetry of his native land and painted with quiet greys 2375 N and browns the dreamy monotony of riverside perspec- XXVI tives and village scenes, as *Banks of a River in Hol-* 2377 N XXIV *land*, *A River in Holland*, and *A Canal in Holland.* 2376 W 2378 E *A View in Holland* is one of his loveliest with the Cathedral of Dordrecht in the distance and the tall craft floating lazily on the placid waters. He was the first to give ample space to sky, the first to perceive, in aerial perspective, that atmosphere charged with moisture catches and gives out silvery radiations. In spite of the limitations of his colour-scale, he is, by his delicate touch and transparency, essentially a luminist. The Frenchman Claude Lorraine was working in Italy on the problems of luminosity about this time.

XXII **Simon de Vlieger,** a marine painter, was a pupil 2604 W of Van Goyen, who in a *Calm at Sea* shows his indebt

The Dutch landscapes are scattered in the Louvre. Therefor to save steps glance through the text, examining first all those nea the Rembrandts in the Long Gallery. Follow the margin for VI F

edness to his master. **Van der Neer** — *The Banks of a Canal in Holland* — was also an able pupil. He affected especially moonlight scenes, and is highly esteemed for the exquisite light in his pictures, as in the *Dutch Village*. **Jan Wynants,** even more than Van Goyen and his followers, opened the way for later landscapists. His rendering is more truthful and his choice of subjects more realistic. He could not, however, draw figures, and, in *A Landscape* and *A Landscape with Hunter and Falcon*, he was aided by Van der Velde, who painted in the personages.

XXII 2483 W

VI 2484 S

XXIV 2637 W XXIII 2638 E

Solomon Ruysdael, an uncle probably of Jacob Ruysdael, was an artist of no mean merit. He was a follower of Van Goyen, and, while *The Banks of a River* is sober in tone, it is spirited in design and large in treatment. *The Large Tower* is delightful in colour.

VI 2561 N XXI 2561 N

Solomon is supposed to have been the first master of his celebrated nephew, **Jacob Ruysdael,** who in the eyes of some critics has never been surpassed as an interpreter of the secret charms of nature.

His early works are clear and austere, showing the influence of Everdingen, as in *The Burst of Sunlight*. He frequently painted the country around his native city of Harlaam. *The Thicket*, an exquisite bit, is in his first manner, a trifle higher in key than usual, for his canvases, sober in tone and darkened by time, are often dull, almost heavy. Modern eyes, atune to the impressionist scale of colour, must seek Ruysdael's beauties : they do not assert themselves.

VI 2560 S *2559 S

A poetic dreamer, Ruysdael preferred nature in her solemn moods, and his pictures of profound peace are tinged with the melancholy of his own temperament. Like Rembrandt, he used chiaroscuro to produce poetic

VI mystery. Although a perfect draftsman, faithfully depicting nature, yet he entrusted his figures to other hands. Those in the "Burst of Sunlight" were done by Wouverman, those in "The Thicket" by Van der Velde, and the larger Italianized personages accom-
2557 S panied by animals, in *The Forest*, by Berghem. In brushwork Ruysdael was versatile, sometimes executing minute details with finest touch, as in the far distance
XXII of "The Thicket"; again painting with broad free brush
*2558 N[4] stroke, as in the famous *Tempest*, a picture which Michelet proclaimed to be the greatest gem of the Louvre. Though unreal in its low tone, the relation of values is so finely sustained after the keynote has been struck in the dull white, and the movement of the waves is so powerfully represented that if full attention be concentrated upon the water the seething mass appears to move. The poet-painter loved the solitude
XXII of nature, the heart of the hills, and found charm in
2561 W a *Landscape* where there is a fine feeling for a sandy road stretching off into the gloomy wood; for tree-trunks whose barks are covered with lichens, branches against full clouds, and far-away atmospheric reaches; charm in a sombre bit of uneven land with
XXV a dense grove on one side and a glimpse of far dis-
2561 E[3] tance on the other as in *The Entrance to a Wood*.

Ruysdael's pictures to-day bring great sums, but in his own time he was so little appreciated that he died friendless, in an almshouse. Of his pupils **Decker**
2346 W was the most notable, though his *Landscape* is in no
XX way remarkable. **Van der Hagen's** composition
2380 N are pleasing, as in *The Plain of Harlaam*.

Meinhert Hobbema is known to have been a friend of Ruysdael, and is generally considered to have been his pupil, but the fact is not established. Such

a picture as the *Landscape* bears a decided resemblance to Ruysdael. But Hobbema was less of a dreamer. His landscapes have a more cheerful note—a red roof of a dwelling, or a liveliness due to human activity, as in the *Water Mill*, a subject frequently treated. His light effects are brighter, his sunlight penetrating among the trees, as in *A Landscape with Cottage*. His tones are warmer, his accents usually crisper, and he has not Ruysdael's soft, velvety surface. Hobbema died poor, and for many years his work passed unnoticed, but he was rescued from oblivion by English connoisseurs, and it is in the London gallery that he may be most enjoyed. VI 2403 N *2404 S —N²

One of the most charming of the landscape painters is **Adrian Van der Velde,** a pupil of Wynants, whose *Beach at Scheveningen*, called by Alexandre "one of our Dutch jewels," is delightful in subtle gradations of neutral tones. The picture has a feeling for open air, and the vigorously drawn little figures on the beach give accent and character to the composition. Van der Velde, one of the most versatile of the "little Dutchmen," sometimes painted winter scenes, as *A Frozen Canal*, sometimes a *Landscape with Animals*, or domestic scenes, as the *Shepherd's Family*, and such views as *A Landscape with Cattle*, of rare charm. The reflection of the light on the water, the yellow glow in the sky, the silhouette of the fishermen, and the repose of the cattle are rendered with poetic feeling. In *Landscape with Sheep*, Van der Velde approaches Paul Potter. He inserted the figures in the pictures of his friends, Ruysdael, Hobbema, Wynants, and Van der Heyden, thus enhancing their value. XXIII *2593 W XXII 2598 W 2594 E XXV 2597 E XXVI 2596 E XX 2599 E

He was imitated by **Dirk van Bergen,** but a *Landscape with Cattle* (over door) is not so refined in XXIII 2325 E

XXII contour, so light in touch, or so happy in composition as the landscapes of Van der Velde.

Paul Potter is an interesting figure in Dutch art. Although he died before he was twenty-nine, he has left over three hundred canvases, all stamped with an accent of verity. He is a great artist because he was an artistic innovator, one of the first to understand and portray the fundamental characteristics of animals.

His realistic and at the same time sympathetic delineation of animals has placed him among the foremost animal painters. His "Bull," at the Hague, one of his largest and most famous productions, is magnificent as the presentation of the nature of a bull but it is not
*2526 E so perfect a work of art as the *Horses before a Thatched Cottage*, which Millet has not surpassed in beauty of tone, delicate and mysterious light effect, and poetic rendering of the pathos of peasant life. Potter had a splendid knowledge of anatomy. Note the realism in the pose of the man carrying water and in the dejected
XXIII attitude of the tired work-horses.

2528 E The *Horse at Liberty*, may be a youthful work,
XXXI greater in promise than in execution.

2527 E Concerning the *Prairie* there is a wide difference of opinion. Waagen considers it one of Potter's principal works, because of the cold, clear colour, illuminated by sunlight, and the precision and smoothness of execution. Fromentin says it is good or bad according as one regards it as the work of a pupil or of a master. Potter was, indeed, one of the most precocious of the artists, being a recognized painter when only fifteen.

While usually grasping objects in the large, Potter often finished details with wearisome care, outlining twigs and leaves and laying on hair by hair in his cattle.

The Wood at the Hague, not so minutely treated, is one of his satisfactory compositions. XXVI 2529 W

Albert Cuyp, also a painter of animals, is above all renowned for his effects of light, for his golden atmosphere and his hazy mists over sunburnt fields. In his skilful rendering of light effects he is the equal of de Hooch, and is frequently called the "Dutch Claude," after Claude Lorraine, who preceded him by only a few years. Like Rembrandt and Ruysdael, Cuyp painted with a feeling for largeness. His range of subjects was extremely wide, passing from still life to portraits similar to those by Bol, as in the *Portrait of Children*, nearly life size; from delightful marines, full of light and movement, as the *Storm*, to more formal compositions of equestrian figures in a landscape as in *The Promenade*. One of his best pictures in this genre is the *Departure for a Promenade*, bold in design and colour. Observe the perpendicular line formed by the erect figure to the left, and the slight inclination of the man on the gray horse, that develops a flowing line which becomes a curve in the attitude of the attendant servant. The position of the dogs gives an additional flow to the lines, while the small figures in the far distance carry the line up and give the necessary accent of termination. The high tones of red and green are subdued by modifying browns in the background and the duller greens of the foreground. A yellowish white and cool gray envelop the composition. Cuyp was at his best, however, in such scenes as *A Landscape*, where warm sunlight falls on peaceful meadows, calm rivers flow, and peasants rest with their herds. The cattle and figures are not studied and introduced for themselves, as with Paul Potter, but used as bright spots of colour for the sake of the composition as a whole.

XXVII 2344 E

2345 E

VI 2 *2343 N

*2341 N

XX Of the pupils of Paul Potter, **Hondius** was pre
2407 N occupied in securing effects, as in the *Pigeon Marke*
2530 N **Romeyn,** in a *Landscape*, and **Pynacher** in *The In*
lost a sense of largeness through a mincing technique
The last two followed Berchem and Du Jardin i
depicting Italian views.

Jan Van de Neer of Harlaam usually devote
XXIII himself to the study of sheep, though there are none i
—N his *Entrance to an Inn.*

Philips Wouverman, a pupil of Wynants, wa
a prolific painter of small canvases. With facilit
vigour, and delicacy, he united figures in animated group
hunting scenes, cavalry skirmishes, and festivals. H
was especially fond of painting horses, and a whit
horse, upon which falls the full high-light, is almo
inevitably found in every picture. His work is ofte
too smooth and well rounded, lacking the contrasts tha
exist in nature. But he had great felicity in compos
tion, dramatic invention of a high order, and skill
XXVI delineating action. In his early work, such as *Th*
2621 E *Fattened Ox*, one of his best, the colour is richer an
2626 E the feeling more poetic than in later productions. Th
XXV
2628 E *Riding School*, the *Cavalry Charge*, and the *Halt*
XXI
2630 W *the Hunters* are good examples of his work. Philip
Wouverman had two brothers, whose inferior works a
often attributed to him.

Pieter van Laer painted scenes similar to tho
2439 by Wouverman. Two of his best are *The Departu*
2440 *from the Inn* and *The Shepherds*. Although he ha
studied in Italy for sixteen years, coming in contact wi
Claude and Poussin, and acquiring the Italian name
Bamboccio, Laer remained a Dutchman at heart, pc
traying scenes from his own land. This was not t

case with a large group who came under Italian XXIV
influence.

One of the most Italianized was **Nicholas Berchem,** an artist with a certain poetic charm and brilliancy of technique, who unfortunately becomes monotonous, as he repeats the same figures frequently, indicating that be worked from a limited number of sketches.

Such scenes as the *Landscape with Animals* and the 2318 E
Crossing a Ford, wherein is seen a group of peasants 2322 E
with usually a woman on an ox or a donkey, are characteristic themes.

Karl du Jardin was Berchem's pupil, In his sincerity in portraying animals he approaches Paul Potter. By his truth, his versatility, his good taste in composition and his pleasing colour, Du Jardin stands out as the most satisfactory of these hybrid artists. XXV

The Charlatans, said to be his masterpiece, reveals 2427 W
keen powers of observation and quiet humour.

His landscapes, such as *The Grove* and *Pasture* 2430 N XXVII
Lands, have idyllic charm. Berchem, Du Jardin, and 2429 W
Lingelback, skilful in depicting small figures, often painted the personages in the landscapes of their fellow artists. Moucheron, Swanevelt, Breemberg, and Asselyn were all occupied in portraying foreign scenes, Swanevelt and Breemberg imitating Claude Lorraine.

The most prominent follower of Claude was **Jan Both** who, with his brother Andries, copied the Frenchman's pictures in Rome. The two brothers collaborated XXVI
constantly, and in *A Landscape* (over door) Jan painted 2333 E²
the setting, while Andries did the immediate foreground and the figures. The harmonious union, due to the artistic sympathy that existed between the two, is a touching instance of brotherly companionship. Upon the death of Andries, Jan, disconsolate, returned to Holland, where

XXIII he engaged Poelemburg to fill in his pictures. **Poel-**
emburg, inspired by Elzheimer, painted gracious
2521 W landscapes wherein figure nymphs, as in *The Bathers,*
or shepherdesses in classic garb, minding their sheep, as
2519 W in *Pasture Lands.*

Besides Van Goyen, Cuyp, de Vieger, and the Ruysdaels, who painted marines, there were several who devoted themselves exclusively to sea views. **William Van der Velde,** brother of Adrian, became one of the greatest marine painters, selecting by preference calm
2600 W seas, as *A Marine,* which reflect the luminous colouring of his delicately toned skies. **Backhuizon,** a pupil of Everdingen, chose on the contrary stormy waters, as
2304 N in *A Rough Sea,* and his passionate love of tempests led him several times to expose his life. Though his waves and clouds move, and his seas have moods, yet he
XXVI is inferior to Van der Velde in light and colour. But
2306 E *A Marine* is charming.

Another group of artists confined themselves to depicting architecture, such as city scenes and churches. Though
2324 E **Berchheyde** — *View of Trajan's Column and St. Marie de Lorette* — is the first of these in order of time. **Van der Heyden** is the foremost in ability. Because of his minuteness of finish, which is nevertheless kept subordinate to the harmonious whole, Van der Heyden
XXV is known as the Gerard Dou of architecture. One of his
2399 W best pictures is the *View of the City Hall of Amsterdam* of delicate colour and warm light. His figures were
VI always painted by Adrian Van der Velde. *A Church*
2401 N *and Public Square in Holland* is a delightful bit. **Van der Ulft** is scarcely less happy in his treatment of vil-
2592 W
XXI lage views, as *A City Gate.* Steenwick's *Jesus at the*
2581 E *House of Mary and Martha* is an interesting study of a spacious Dutch interior where the perspective is well

handled. The masterpiece of **Isaac van Nickelle** is XXIII
the *Vestibule of a Palace*, a small work, extraordinary in 2490 N
perspective and in the feeling for largeness. The Dutch,
thoroughly realistic, excelled in painting still life, some XXIV
artists devoting themselves exclusively to portraying objects, 2436 N
as **Kalf,** in *Household Utensils*, **Heda** in *Still Life*, and XXVI
Heem, *Fruits and Dishes*. **Huysums** painted *Flowers* 2390 W
and 2394 N
Jan Weenix, *Game* (over doors). **Zeemen,** a 2420 N
late artist, has a *View of the Château of the Louvre*, XXV
interesting historically. 2610 E
XXI
2491 E

SUGGESTED READING

Havard ..... *Dutch School of Painting.*

CHAPTER XX

EARLY FRENCH ART

¶ Art early attained a high degree of excellence in France, both in sculpture and in illumination. Early French illuminations exhibit not only delicacy of treatment, but a groping after realistic expression. The painters, who doubtless developed from illuminators, possessed these same definite characteristics. As early as 1400 there was an art centre in Paris, where Jean Malouel was working. Malouel was possibly the uncle of the Limbourg Brothers, who executed the incomparable "Livre d'Heures" of the Duc de Berri at Chantilly. But the Hundred Years' War exiled art, which scattered to various courts—those of Burgundy, Touraine, and Provence.

1342 W Of the Parisian art prior to 1400 is the so-called *Narbonne Altarpiece*, usually ascribed to Jean d'Orléans, painter to King Charles V. It is done in grisaille (or gray tones), on white silk, and has the angular drawing and awkwardness, the naïvety and fervour of early religious art. The donors, Charles V. and Jeanne de Bourbon, his wife, kneel on either side of a Crucifixion.

As in early miniatures, the figures are closely crowded. X
The thieves, though strongly individualized, are made subordinate by being placed in the second plane; they thus fit well into the compact composition. In the cusped, Gothic arches are seraphim. Over the crucifix is a pelican, drawing sustenance with her beak from her own breast in order to nourish her young, symbolic of the catholic church. Six scenes : The Arrest of Jesus, the Flagellation, Christ Bearing the Cross, The Entombment, The Descent into Limbo, and the Noli mi Tangere, are depicted with dramatic intensity.

The attribution of *The Pieta* (in the glass-case) to 995 S
Jean Malouel, who worked chiefly in Paris, is questionable. But the *Martyrdom of St. Denis* is generally considered to be either by him or by an immediate follower, because of the many similarities it bears to the miniatures of his nephews, the Limbourg Brothers, noticeable in the figure of the Christ and in various architectural features. Gothic fashion, the episodes are grouped around the Crucifixion. St. Denis, in prison, receives the last communion from the hand of Christ : he obtains martyrdom. Note the expressions on the faces of the suffering Christ, the brutal executioner, the resigned deacon, and the gossiping onlookers. French power of characterization asserts itself early. The delicacy of the attendant angels suggests an interesting relation to Italian work.

St. Denis, Bishop of Paris in the third century, was famous for his many conversions, as a result of which he was imprisoned and beheaded. In order to keep his body from being devoured by wild beasts, he took his head in his hands and walked two miles to the hill of Montmartre. The crooked street of St. Denis is said to have acquired its irregular tendency from the fact that the Saint, not having his head, was unable to keep a straight path.

I The relics of the martyr were later placed in the Abbey of St. Denis.

—W In an altarpiece from the Paris Parliament House, *Calvary* (between the windows), a work extremely French in treatment, St. Denis is seen carrying his head. The Madonna, with the two Marys and St. John, stands at the foot of the cross. The other attendant saints are St. Louis of France, St. John the Baptist, and Charlemagne. The painting was executed about seventy-five years after Malouel's period. The realism is excellent. Note the thistles, the naturalness of the attitudes in the figures by the Seine embankment and the reflections in the river. The little dog might have posed yesterday. There is a quaint mixture of architecture in the introduction of a Gothic church, a Norman castle, and a Byzantine edifice—the last introduced to locate the scene at Jerusalem.

998 S *The Descent from the Cross*, with its lovely attendant figures, is probably a late picture of the Paris School. It has been ascribed to a pupil of the Van Eycks and to Fabriano, but the authorship is still a mystery. The landcape is interesting, with the hill of Golgotha on the right and the Abbey of St. Germain des Prés, the Louvre, and Montmartre on the left. A milkmaid, carrying a pitcher on her head, by her costume fixes the date as being toward the end of the fifteenth century. The attitudes of John, of Mary Magdalene with her vase, and of the holy woman to the left are highly original and expressive. Especially charming is the large, easy treatment of drapery.

—E A small, unknown composition graphically tells of the *Discovery of the True Cross* by St. Helena, a legend frequently met with in art. In the background, St. He-

lena, the mother of Constantine, is seen finding the I
three crosses on which hung Jesus and the two thieves. They are borne into the presence of a sick woman, who upon being touched by one of the three is immediately cured; the true cross is thereby made manifest. St. Helena kneels in prayer at the right.

Among the greatest of the early French painters was **Jean Fouquet,** court painter to Charles VII and Louis XI. Owing to the Hundred Years' War, the monarchy withdrew from Paris to the banks of the Loire, and thus was established the art of the Touraine. Fouquet's miniatures from the "Livre d'Heures" d'Etienne Chevalier, at Chantilly, are famous. Two charming examples are in the glass case. In *St. Margaret Tending Sheep*, with her companions, she is perceived by the Roman General, who appears as a mediaeval cavalier resembling Charles VII. In *St. Martin Shares His Cloak with a Beggar*, he also has the features of King Charles. The incident takes place on the Pont au Change, Paris. The local colour is exceedingly strong and the feeling for French landscape delightfully conveyed.

In the *Portrait of Charles VII* is seen the vacillating, 2289 I
dissolute young monarch who was king only in name until Joan of Arc aroused him from lethargy and who for the valour of his late years became known as "Charles the Victorious." The life-size portrait must have been a likeness, for there is not the faintest suggestion of flattery in the exceedingly ugly countenance. More pleasing is the splendidly executed work, a *Portrait of Guillaume Juvenal des Ursins*, Chancellor of 288 I
France. Fouquet visited Italy between 1443-1447, when Fra Angelico and Fra Filippo were working. Verrocchio, Mantegna, and Bellini were boys; Ghirlan-

X dajo, Botticelli, and Da Vinci not yet born. And yet the handling is broad and vigorous, and the modelling of the face supple and sure. The composition is admirable in dignity and simplicity. Note the little bears (symbolic of his name) in the Renaissance panelling.

Under the famous Dukes of Burgundy there grew up a flourishing school. In minuteness of finish and intensity and richness of colour, the art of Burgundy closely resembles the art of Flanders, of which it was at one time a part.

Not unlike Burgundian art is that of the painter known as the **Maître de Moulins,** because of a famous triptych at Moulins, in the Bourbonnais, an ancient province of France. Recent investigations tend to prove that the pictures done by the Maître de Moulins, painter to the Bourbons, were the work of **Jean Perréal,** who painted for Charles VIII, Louis XII, and François I^{er}. Several pictures in the Louvre have been ascribed to Perréal. Perréal was widely travelled and versatile, his work partaking at times of the nature of Ghirlandajo, the Florentine, at times of that of Van der Goes, the Fleming. He was also a sculptor, and designed statues for the tomb of the Duke of Brittany at Nantes. Certain marked characteristics, such as the
—N head-dress of the statues, are repeated in the *Donor Presented by the Magdalene*, a work exquisite in colour and Flemish in its careful execution of detail. Note the fine rendering of textures, the minute treatment of accessories (as the tiny cameo), and the delicate model-
*1004 N ling of the hands. In the portrait of *Peter Bourbon*, accompanied by St. Peter, the handling is larger and the colour less glazed. A refined idealism is blended with the realism. Observe the essentially French appearance of the landscape, with its soft green, rolling hills,

and gentle streams. In the companion picture, of *Anne of Beaujeu* (Peter's wife, and daughter of Louis XI), St. John with his cup is represented as Apostle. *The Portrait of a Young Woman* has been presented to the Louvre by Walter Gay, the American painter. The English head-dress possibly indicates Mary Tudor, who married Louis XII. It is exquisite in the delicate rendering of the sensitive face and the filmy gauze. In the *Virgin with Donors* the Virgin is distinctly the French type of Madonna, with elegant, refined manner and aristocratic face. *A Child at Prayer*, of the 15th century, is simply handled and effective. Very fine is the *Portrait of a Man with a Glass of Wine* by an unknown artist. In interpretation of character, in breadth of treatment, in the marvellous play of light on the face that brings out the character with startlingly life-like realism, the work is almost the equal of Holbein at his best.

I *1005 —S 1048 I —S 1000 I

Owing to the establishment of the Papacy at Avignon in 1309, Provence became an art centre, which drew artists from north and south. After the return of the popes to Rome, art was patronized by Le Bon Roi René d'Anjou. In the centre of the room, in a case, is a diptych, *Portrait of René* and a *Portrait* of *Jeanne Laval*, his wife, painted by **Nicholas Froment,** one of the great artists among the early French. The large altarpiece, a *Piéta* with a belated, mediæval background, is thought to be of the school of Froment. The attendant figures are excellent in characterization, especially the kneeling curé, a typical Provençal with alert eyes, small nose and prominent cheek bones. The Madonna is portrayed as elderly, a natural, though rare, conception.

1001 I

French art of the 16th century is best represented by

XI the Clouets, of whom there were four. The first, Jean, came from Belgium, where it is thought he studied with the Van Eycks. His son, **Jean Clouet,** became
*126 N painter to François Ier; he has an excellent *Portrait of François Ier* in the Louvre. François, or **Jehannet**
*128 N **Clouet,** succeeded his father at court. The *Portraits*
129 N of *Henry II*, of *Charles IX*, and of *Elizabeth of Aus-*
130 N *tria* are by him—the last two veritable pearls in sensitiveness of characterization and in delicacy of execution. The fourth Clouet was called **Clouet of Navarre,** because of his position as court painter under Henry IV. Several portraits by unknown painters of this epoch are excellent.

While the Clouets were creating a distinct school of portraiture, characterized by acute psychological insight, delicacy of touch, and elegance, a form of painting in which the French have ever since excelled, Italian artists were spreading a foreign influence which was baneful to native art. François Ier had invited north Leonardo da Vinci, Andrea del Sarto, Il Rosso, Primaticcio, and Niccolo dell' Abbate (See Room IX). **Il Rosso** and **Primaticcio,** who were called upon to decorate the palace of Fontainebleau, exerted a marked influence on the French and founded the **School of Fontaine-**
1013 S **bleau,** which produced such works as *Diana* and *Venus*
1014 N *at Her Toilet.* The French, however, succeeded in retaining a personal note, for their models are distinctly French, their nude women tall, slender beings, with aristocratic faces and elegant bearing.

Concerning the position of **Jean Cousin** in art, critics of equal merit disagree. By some he is hailed as the founder of the National school, because of his daring poses, easily handled; by others he is proclaimed a servile imitator of Italy and a debasor of French art.

His *Last Judgment* betrays indebtedness to Michel Angelo. His miniatures, however, are executed in the manner of the Clouets. XI 155 W

SUGGESTED READING

L. Hourticq ..... *Histoire de l'Art en France* (translated).
L. Courajod ..... *Leçons professées à l'Ecole du Louvre.*
L. Dimier ..... *French Painters of the 16th century.*
— *Autobiography of Benvenuto Cellini.*
C. Headam ..... *France.*
E. Champney ..... *Romances of the Old Chateaux.*

CHAPTER XXI

SEVENTEENTH CENTURY ART.

XII From the time of Louis XIII, French art reflected to a marked degree the spirit of each reign : Vouet—the cold reserve of that of Louis XIII; Le Brun—the theatrical pomp of the epoch of Louis XIV; Watteau and Boucher—the artificiality and frivolity of the reign of Louis XV; Greuze—the fervour of the Revolution and David—the formal severity of the Empire.

The three **Lenain Brothers,** whose individuality is lost in their joint works, stand out as strikingly different from other French artists of the seventeenth century. They avoided classicism, and inclined to peasant scenes in the
546 S Dutch style, as the *Game of Cards.* Their taste for strong high lights that produce violent contrasts indicates an affinity with Caravaggio and Honthorst, as in the
540 S *Black-smith ac His Forge,* which is picturesque and above all sincere. One of their best works, *The Reunion*
—S *of the Peasants,* lowly in subject, frank in deliniation and honest in treatment is a curious anomaly in the formal, pretentious art of the seventeenth century. Quite
542 S modern in handling is the *Return of the Haymakers.* In their study of humble life they are in direct line from Fouquet to Chardin and Millet.

Simon Vouet, court painter to Louis XIII, spent many years in Italy, whence he was summoned by the King, who lodged him in the Louvre, and deigned to take lessons from him in pastel. Vouet's work, while formal in design and cold in colour, is lifted above mediocrity by sincerity and dignity, as in the *Faith.* XIV 3 978 S

Of Vouet's pupils, Le Sueur, Mignard, and Lebrun, **Le Sueur** was the most sympathetic and sincere. Though lacking great intellectual vigour, he is called the "French Raphael," because of his resemblance in linear composition to the Italian master and because of the graciousness of his style. The *Appearance of Jesus to the Magdalene* closely resembles Florentine representations of the same subject. Le Sueur's life was uneventful and obscure. He worked chiefly for churches and convents, and after the death of his much beloved wife withdrew to the Chartreuse of Paris, for the cloister of which he painted his frescoes of the *Life of St. Bruno.* The episodes were separated from one another by Doric pilasters, on which Latin verses explained the legend—an arrangement better fitted than the present to emphasize the harmony of design and the feeling of fervent piety. The pictures, it is true, do hang against white walls, their normal background, but they would be better without gold frames. (See Stairway.) 1 558 N

St. Bruno, of the twelfth century, founded the monastery of the Grande Chartreuse, the Carthusian Order of Reformed Benedictines. Born at Cologne, of noble parents, he was sent to Paris to study theology under the learned doctor, Raymond Diocres. Le Sueur represents Diocres, after death, proclaiming his own damna-

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Room XIV is divided into three Bays.
Bay 1 is next to the door leading to the stairway.

XIV tion for the heretical doctrines he had preached, a circumstance which deeply impressed St. Bruno.

3 One of Le Sueur's strongest creations is the *Preaching*
560 S² *of St. Paul at Ephesus*, containing some excellent Raphaelesque figures, as the man pointing who stands at the left of St. Paul, and the boy with bent knee and outstretched arm. But the very excellence of the composition, the correct academic formality that lacks spontaneous enthusiasm, leaves the observer cold. Moreover, Le Sueur's colour, while harmonious, is without depth and quality. Because of the pious intensity of his nature, he usually depicted religious scenes, and in
1 his works are found, as in the art of the early Renais-
562 S sance, legends of the saints : as *St. Scholastica Appearing to St. Benedict.*

ST. SCHOLASTICA, the sister of St. Benedict, founded a society of nuns not far from her brother, on Mount Cassino, and once a year she was visited by him. On his last visit, when he felt that he must return to his monastery, she begged him to remain longer. A great storm arose, preventing his departure, and three days after, when once more among the monks, he saw her mounting into Heaven.

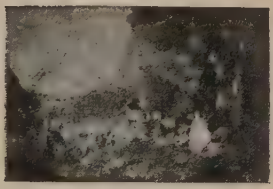
563 S In the *Mass of St. Martin*, the famous saint is portrayed who is frequently seen dividing his cloak with a beggar.

ST. MARTIN, a Roman officer of the fourth century, was converted to Christianity. While the army was in Amiens, one cold winter, he met a beggar shivering at the gates. Drawing his sword he cut his cloak in two, and gave the beggar half. That night Christ appeared to him wearing the half cloak. When St. Martin left the army he led a life of devotion, and was elected Bishop of Tours. One day, When celebrating mass, he perceived a naked beggar, whom he bade his deacon clothe. As the deacon hesitated St. Martin laid his own chasuble over the beggar's shoulders. Then a globe of fire appeared above his head; and his arms, a

Poussin
Shepherds of Arcady

Claude-Lorrain
Cleopatra Landing at Tarsus

Fragonard
The Music Lesson



Watteau
The Embarkment for Cythera

Clouet
Portrait of Francis I.

Chardin
"Le Benedicite"

he reached forth to take the Host, were covered with gold and silver chains. XVI

There is a distinction of manner in Le Sueur, — a serenity and a harmony, — that give charm to his decorative panels, such as *The Muses*, the *Venus and Cupid*, and the *Cupid and Psyche* taken from the Palais Lambert. 1 598 N 602 N 593 N 595 E

The two greatest French artists of the seventeenth century were Poussin and Claude. Both spent the better part of their lives in Italy. The early life of **Nicolas Poussin** was a struggle with poverty. At one time he defrayed the expenses of a journey from Poitiers to Paris by painting sketches along the roadside. When in Rome he sold his pictures at absurdly low prices, but was enabled in this way to study the antique and the works of the Bolognese school, which he highly esteemed for its intellectuality and grand style. He became an authority on classic archæology, and his early productions attracted the attention of Richelieu, who invited Poussin to the French court. But the artist, a pupil of Domenichino, was beginning to meet with favour in Italy, and it was only after receiving a summons from Louis XIII himself that he decided to leave the country of his adoption. He was lodged in a small palace in the Tuileries and overwhelmed with honours. The great favour in which he was held by the King, and the success of his works, excited court jealousies, and, sickened by intrigues, he returned within two years to his beloved Rome. Before departing, however, he painted for Richelieu a ceiling decoration, *Time Rescuing Truth from the Attacks of Envy and Discord*, a reply to Ruben's presentation of history in the Medici series, where Marie is all powerful and Richelieu ignored, and also a parting 2 735 S

XIV shaft against Vouet and other antagonists whose adverse criticisms had stung his sensitive nature. Poussin's intensity of feeling created figures of Envy and Discord of great power.

Poussin's works are strong in noble thought and elevated imagination; but his continued study of the antique
2 rather than of life gives his pictures the effect of painted
734 a N bas-reliefs. *The Poet's Inspiration* (or *Apollo and the Poet*) has however that unity of treatment and loftiness of conception that contribute to the "grand style" of which Poussin is the highest expression. His best known, and possibly most satisfactory achievement, is the
734 N *Shepherds in Arcady*, full of melancholy poetry. The young shepherds, pausing before an ancient sarcophagus, and deciphering the words, "Et in Arcadia Ego," ponder over the sad consciousness that life and happiness are merely transient. The figures, admirably drawn, are grave and majectic, their arrangement carefully studied, and their gestures formal. The landscape has dignity and repose. But there is no warmth of colour; there is no interplay of notes, no fine harmonic scheme. Poussin's art appeals to the intellect rather than to the æsthetic emotions. Yet he could do such rich canvases as the
732 E *Triumph of Flora*. But he deliberately turned away from the fascination of tone harmonies. In Venice he wrote that he must flee from a place where the seductions of colour were too alluring. He deliberately cultivated a severe, cold style. The art of the early seventeenth century in every form was impregnated with the spirit of classicism. Whether in buildings by Mansard, in dramas by Corneille or Racine, in poems by Boileau or in pictures by Vouet, Le Sueur, or Poussin, the expression
736 N was formal and correct, the style grandiloquent.
739 S *The Four Seasons*, well known among Poussin's works,

are dull in colour but are good Biblical illustrations. As an illustrator of Biblical stories, Poussin is second only to Raphael. He is better, as a rule, in scenes from the Old Testament, rather than from the New. XIV N

The background in his *Diogenes* is one of his most noble landscapes and the *Portrait of Poussin*, by himself is one of dignity, revealing a man of lofty ideals. 741 W 743 S

Claude Gellé, called **Claude Lorrain,** was the first great landscapist among the French, and one of the greatest of all time for atmospheric effects. Sandrart, his personal friend and biographer, recounts that he was early apprenticed to a baker in Lorraine, and went to Rome to seek employment as a pastry cook. There, entering the service of an artist who had studied under the Flemish landscape painter, Bril, he not only cooked his master's meals, but also ground his paints, and eventually became his assistant. Soon he was recognized as one of the foremost of the French colony of painters established beyond the Alps. Like his contemporary Poussin, he came to France and remained but a short period, preferring the country of his adoption. At Rome he painted the *Campo Vaccino*, one of the few landscapes in which he depicts a definite locality. To the left is the Arch of Septimus Severus, and, below, the Forum. 311 S

Usually, Claude's pictures are ideal compositions, in which majestic harbours and stately palaces are selected from picturesque material to form a dignified setting for his poetic rendering of atmospheric splendours. He was especially fond of golden mists and the ripple of sunlight across the waves, as in the *Landing of Cleopatra at Tarsus*. He never painted directly from nature, but from memory, after having spent hours absorbed in the contemplation of vaporous haze, of delicate gradations of tone in increasing or fading light, and of tints shimmer- *314 N

XIV 2 *316 N ing like gold on limpid waters. He felt the largeness of nature, and gave the charm of spaciousness and of atmospheric distance, especially noticeable in *Ulysses Restoring Chryseis to Her Father*, where the dark shadow of the huge vessel cuts the gleaming water with sharp lines, thus accentuating the light and the perspective. Claude's personages, which were usually painted by someone else, were introduced for emphasis; they also furnished a theme at a period when a landscape could not exist for itself alone. Claude himself painted the human figure poorly, and was wont to say that he sold his landscapes and gave away the figures. These dark accents have a telling value in a picture presenting light and involving half tones, for the sun, filling the atmosphere, gives the diffused radiance of out-of-doors, and the dark local colours of the figures stand out with firmness, giving character to the scene.

I 313 N 317 S 3 318 S In his desire to portray the poetic sensitiveness of nature, Claude selects such studies as *A Harbour at Sunset*, *View of a Harbour* with cloudy sky, and a *Seaport at Sunrise*, which enchant by the subtle management of light, and the finesse of colour. Compared with his contemporary, Salvator Rosa, Claude's canvases show a delicacy of perception and a freshness that give more emotional pleasure. He influenced Cuyp, and was the direct inspiration of the English Turner, who came nearly two hundred years later. While not so rich in colour as Turner, and less varied, Claude's productions were marked by poetic individuality and by purity of taste.

II 324 S 325 S Two historic little pictures, one commemorating the *Siege of La Rochelle under Louis XIII* and the other the *Pas de Suze* were painted in collaboration with Van der Meulen, who did the figures.

Charles Le Brun, the dominating spirit of the reign

of Louis XIV, was not only a court painter, but the director of the Gobelins, then just founded, where tapestries, furniture, bronzes, and jewels were designed; the style now known as Louis Quatorze is really of his invention. Through his influence was formed, in 1648, the French Royal Academy of Painting and Sculpture, with twelve charter members, among whom were Le Sueur, Bourdon, and La Hyre. The authority of Le Brun was practically without limit. He became art dictator, and the only artists who remained independent of his influence were Le Sueur and his great rival, Mignard. His work is grandiose, for nothing would satisfy "Le Roi Soleil" but enormous canvases, in which royal victories were theatrically set forth, the King himself posing as Alexander in the cartoons for the Gobelin tapestries: The *Entrance of Alexander into Babylon* and *Alexander Crossing the Granicus.* XV 515 W 509 E

> "Au siècle de Louis, l'heureux sort te fit naître;
> Il lui fallait un peintre, il te fallait un maître."
> (QUINAULT.)

Jesus Raised on the Cross was painted to rival the *Jesus on the Road to Calvary*, by Mignard, at the instigation of the King, who wished to encourage his favorite when Louvois was protecting Mignard. 500 630 XIV 3

The *Portrait of Le Brun*, painted by himself in his youth, indicates an aristocratic face, rather more sensitive than one would expect from the arrogant dictator. A *Portrait of Le Brun*, of a later epoch, better reveals his true nature. In the background Largillière, who painted the portrait, has introduced one of Le Brun's Gobelin tapestries. 519 S 482 S

Upon the death of Le Brun, **Pierre Mignard,** his bitter antagonist, succeeded as first painter to the King

XIV
3 and director of the Royal Academy. The *Virgin wit*
628 N² *a Bunch of Grapes* is characteristic. His wife, a beautifu
and amiable Roman, was the model. Her somewha
mannered grace gave rise to the French term, "mignard,
meaning "mincing, affectedly delicate." Mignard's mos
pretentious work was the decoration of the dome of Va
de Grâce, to which Molière devoted long eulogies, bu
which to-day appears to have more elegance than genius
639 S² Mignard's portraits have a certain charm. The *Portra*
of Madame de Maintenon, the wife of Louis XIV dur
640 S² ing his last years, and the *Portrait of Mignard*, b
himself, are reserved in style. In the latter the renderin
of the fabrics is far better than usual.

2 **Jouvenet,** a disciple of Le Brun, was the equal o
441 S the court artists of the day. His *Portrait of Fagon*
physician to the King, is superb and his greatest work
437 S² the *Descent from the Cross*, is, in symmetry and depth o
colour, quite the equal of any of the Bolognese works.

Good portraits were painted by **Lefebure,** a pup
530 S²
529 N² of Le Brun, as the *Portrait of a Man* and *A Maste*
with His Pupil : the latter is, indeed, so very fine tha
there is some doubt about its being a Lefebure. **Bour**
78 W **don** has given us the *Portrait of Descartes*, and **Lam**
461 S **bert,** the *Portraits of the Painters Beaubrun.*

3
1203 W The pastels of Robert Nanteuil are charming y
1204 W vigorous.

Rigaud and Largillière, whose mere names reca
dignity and huge perruques, were, however, the repre
entative portrait painters of Louis' reign.

Rigaud had a fine insight into character. Influence
by the Flemish School, his brushwork is supple and ful
*783 N his palette rich and harmonious. The splendid *Portra*
of Bossuet is a superb rendering of the astute Bishop
781 E Meaux. The *Portrait of Louis XIV* is likewise excelle

in a characterization of the pompous monarch. The heavy velvets and rich ermine are well reproduced, indicating a feeling for textile values, a quality unusual in the art of that period. The small *Presentation in the Temple*, his last work, is so brilliant and rich in colour, the fabrics are so well rendered, and the light is so concentrated upon the important personages, that the picture seems wholly out of place in its environment. A *Portrait of Rigaud* by himself is original in arrangement, striking in chiaroscuro, and bold in execution. The *Studies of His Mother*, delicate and charming, show a surety of modelling and fineness of touch that recall Van Dyck by whom Rigaud was inspired. Compare also the neighbouring studies, probably of his sister, brother-in-law and niece. In the La Caze collection are also portraits of merit.

XIV 780 S 796 E XVI 1 784 S 789 S

Largillière likewise may be seen in the La Caze collection. He had a breadth of view and a freedom of execution little in keeping with the academic tendencies of his time. He studied in Flanders, then travelled to England, and worked for both Charles II and James II. One of his best productions is the *Portrait of Largillière, with His Wife and Daughter*, which, though amusing in the affectation of the poses and the pompous self-sufficiency of the characters, has nevertheless distinction of manner and suavity of handling. Among the best of his splendid portraits are the *Portrait of a Magistrate;* the *Portrait of the President de Laage*, remarkable in the life-like vitality of the face, especially the eyes; the *Portrait of Monsieur de Vancel;* the *Portrait of an Echevin*; and the *Portrait of a Man*, very fine in the modelling of the flesh and the realistic feeling for the features existing in space. His excellent *Portrait of Le Brun* has already been noticed.

1 *491 E 490 W 488 E *484 E 487 E 486 E XIV 3 482 S

SUGGESTED READING

C. H. Stranahan ..... *History of French Painting.*
H. Lemonnier ..... *L'Art au Temps de Richelieu et Mazarin.*
E. Michel ..... *Great Masters of Landscape Painting.*

CHAPTER XXII

THE ART OF THE EIGHTEENTH CENTURY. (1)

During the last years of Louis XIV, French court life, from being splendid and spectacular, became formal and austere, for the King was under the sway of Madame de Maintenon. Molière and his fellow actors made way for ecclesiastical ceremonies, and Racine turned to writing sacred dramas. With the death of Louis and the coming of the Regency, actors and playwrights were restored, and the court, weary of affected piety, flung itself with lawless daring into unrestricted pleasure. The artists, reacting against the domination of severe classicism, depicted mythological scenes with voluptuous abandon, and portrayed the frivolous manners of the times, scenes of gallantry, festivals, and pastorals, wherein lords and ladies playing at country life trailed velvet capes and satin gowns through artificial landscapes.

The Gallic nature of the French fully asserted itself

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(1) Bay 1. Read the chapter in Room XVI first, then visit the La Caze collection.

XVI and spontaneity aided in producing a national art of distinct character. To cold, sharp colouring and formal composition succeeded warm tones and a freedom of arrangement of great artistic charm. Something of the
1 unconventional, without the full freedom of composition
835 S or the richness of colour, is seen in the *Suzanne*, by **Santerre,** an artist fond of portraying feminine grace.

The greatest artist of the reign of Louis XV was **Wat-**
2 **teau,** the inventor of a new form of art, — whimsical,
982 N decorative and poetic. His *Embarkation for the Isle of Cythera*, though but a sketch for the finished picture now in Berlin, is a delightful creation, delicate in poetic fantasy, full of spontaneity and gracious charm, sure in drawing and harmonious in tone. The suffused glowing light over the fairy-like idyll gives radiant beauty — the ideal beauty of an unreal world. The poetic illusion is not obtained by feebleness of outline or uncertainty of composition. On the contrary, the workmanship is correct and sure; the little figures stand firmly on their feet and move with precision toward the bark of Love that is to bear them to Venus' isle. How sure is the drawing of the suitor who lifts his lady love to her feet and of the maiden, who, half reluctant, draws backwards! The folds of drapery are true, and in the seated figure especially, fall over a little body very solidly constructed. Watteau mastered his technique against heavy odds, those of continued poverty and ill-health, and held to his vision of gaiety, of brightness, and of grace in spite of protracted suffering. He was thoroughly original, and though no doubt impressed when employed in the Palace of the Luxembourg by the colour of Rubens and also by Titian and Veronese, he remained distinctly French, expressing with delicacy and truth the frivolity, capriciousness, and licence of the age of Louis XV.

In the La Caze collection are several of his smaller pictures, revealing the sentiment typical of the period, but refined and idealized by Watteau's sure touch and his joyous rich colour. *Jupiter and Antiope*, *Le Faux Pas*, *L'indifférent*, *A Gathering in a Park*, and *La Finette* are examples of his vivacious manner, humour, charming colour and elegance of finish. The admirable *Gilles* is a subject unusually large for Watteau, painted, it is said, to silence hostile criticism and prove that he could do life-sized figures. It is firm in drawing and in modelling, and the inane attitude and bland face of the Italian comedian, wherein lurks sly wit, are ably rendered. A nice light falls on his interesting companions, who are definitely placed in receding planes, — the amused doctor on the donkey, Columbine with Mezzetin, and a third actor of the Italian troop. I 991 W 989 W 984 W 986 W 985 W 983 W

Watteau's most clever disciples were Lancret and ater, both of whom have delightful fantasies in the La ze collection.

Lancret likewise painted the *Italian Comedians*. Columbine (who is dancing) and Silvia are made quite as important as Gilles; and their faces, with those of the doctor (in black), Harlequin (masked), and Scapin (laughing), are so placed that they form a continuous horizontal line across the picture. 470 W

In Room XVI are his decorative panels, the *Music Lesson*, *Innocence*, and *The Four Seasons*. Two tiny Lancrets, the *Turtle Doves* and the *Bird's Nest* are typical eighteenth century easel pictures. XVI 2 468 S 469 S 1 466 N 467 N

Pater is well represented in the La Caze Collection by *The Toilet*, *The Bather*, and the *Reunion of the Italian Comedians*. The *Conversation in a Park* is quite in the style of those scenes of coquetry popular at that period. Neither Pater nor Lancret had the poetic fancy I 691 W 693 E 690 E 692 W

XVI 1 689 N of Watteau nor his craftsmanship. Compare the *Rustic Festival* with Watteau's "Embarkation" to see the superiority of the latter.

Carlo van Loo, court painter to Louis XV, retained some of the coldness of the preceding epoch, but he XV 899 S was also influenced by Watteau, as is shown in *The Halt*, a composition full of action and vivacity of colour, although somewhat theatrical in effect.

Boucher, who lived long and who was the most prolific artist of the time, succeeded Van Loo as court painter. He is a more faithful representative than his forerunner, the idealistic Watteau, of the eighteenth century. For Boucher portrayed the court of Louis XV 1 and the Pompadour, — that court given over to the —S pleasures of the senses. The *Renaud and Armide* was his Academy picture. His compositions are often careless- 2 ly composed and crude in tone, though exceptions may 30 S be found in such works as *Diana at the Bath*, which has beauty of design and purity of colour. In values and 50 S quality *The Dejeuner* is his best picture in the gallery.

Boucher lacks the exquisite touch of Watteau, and is not infrequently baldly vulgar. Like Le Brun, he made his talent serve along various lines, decorating furniture and faience. He was pre-eminently a decorator, and 31 N designed cartoons for Beauvais tapestries, as *Venus Commanding Vulcan to Forge the Armour of Æneas* 36 S and *Vulcan Presenting Venus with Æneas' Armour*. He was especially happy in depicting little Loves, as in *The* 42 N *Target*, thus creating a new expression of art which has inspired our modern valentines.

—S Two Bouchers of a note not usually recognized as —S his are the two rustic scenes opposite which are recent acquisitions and unnumbered. The La Caze collection

has a *Portrait of a Young Woman* and the *Three Graces.* I 50 E 47 W

Boucher died brush in hand. A pupil knocking at the door of his workshop was denied admittance. An hour later the artist was found expiring before a canvas to which he had persisted in giving the finishing touches.

Fragonard, who studied with Boucher, and who was born two years after the death of Watteau, is infinitely superior to his master in colour, technique, and poetic fancy. He learned to paint before he could draw, and his canvases display a breadth and freedom of brushwork comparable to Rubens. But he is much more delicate than Rubens, and rarely essayed the grand style, XVI catering to the taste of the period that demanded pictures 2 of a frivolous nature. The large *Corésus and Callirhoe* 290 N is one of his earliest creations, being painted for his reception into the Academy.

Callirhoe, daughter of Calydon, dearly beloved by Coresus, grand priest of Bacchus, refused to listen to his wooing. Corésus prayed Bacchus for vengeance, and the Calydonians were stricken with drunkenness. Upon consulting an oracle, they were informed that a victim chosen by lot, or some voluntary victim, must be sacrificed to the wrath of Bacchus. The lot fell upon Callirhoe, who was arrayed in splendid attire and led to the high altar, where the high priest, overcome by her beauty and his love, plunged the dagger into his own breast. Callirhoe, touched by his devotion, took her own life in order to propitiate the shades of Coresus. (*Thucydides.*)

In spite of somewhat garish colouring and dramatic affectation, suggesting stage hangings, the composition has a spontaneity, a verve and a freshness that stamp it as being the work of genius. The expression of the faces, the fusion of tones, the shimmering of light in so large a canvas by one so young augured well for original decorative work, big in conception and handling. But

XVI
3 Fragonard turned to more popular themes as *The Music*
291 S *Lesson*, delightful in quaint conceit, piquancy, and charm of colour. Here the romantic element is touched upon ingenuously, with the delicate grace and lyrical touch of Fragonard. The devoted swain leans in attentive adoration over the stiff little maiden, who plays with the intensity and pride of a novice. The four colours, blue, yellow, mahogany, and white, are repeated and modifield, —here deep, there pale, accented and juxtaposed to produce an effective colour-symphony.

293 W Canvases very fine in colour are in the La Caze collec-
292 W tion, *The Bathers*, *The Shepherd's Hour*, *The Sleeping*
294 E
295 W *Bacchante*, and *The Stolen Chemise*, which, while reminiscent of Watteau, are more blond and have the vivacious manner, the subtly-blended, liquid colour, and the sweeping brushstrokes, that characterize Fragonard.

298 W *Inspiration*, *A Figure of Fantasy*, and *A Study of a*
299 W
297 W *Girl's Head* are vigorous and animated.

Among the poet artists of Louis XV's reign was **Chardin,** who, though less prominent than Watteau and Fragonard, though obscure and working in quite a different vein from the artists lauded at court, nevertheless holds to-day a foremost place among French painters.

9 In the small rooms beyond the furniture rooms are two
678 E interesting *Pastels of Chardin* by himself which reveal
679 E him as he was, unprepossessing and blunt but honest and
680 E vigorous. The charming *Portrait of His Wife* hangs beside his. With her he lived in comparative retirement, never suffering anyone to watch him at his work. Although for a time a pupil of Largillière, he was in no way influenced by him or his contemporaries, working out for himself his methods and his interpretation of nature. He began by painting still-life, which he rendered with the frankness of a Frenchman and the patience

of a Fleming, as *The Skate*, and *Divers Objects*, the last especially charming in colour. In *The Buffet* is superb painting. XVI 2 89 N 101 W 1 90 N

His still-life productions were in great demand during his lifetime, but to-day he is more appreciated for his domestic interiors representing homely life—quaint little scenes of two or more figures busy over the affairs of daily tasks. He twice painted *The Blessing*, both pictures being equally charming in simplicity of arrangement, delicate yet firm touch, and variety of colour. Observe here the sensitive repetition of colour notes, especially accented in the upholstery of the chair. The *Busy Mother*, in the La Caze collection, is similar in quiet dignity of theme. Chardin was especially successful in tone harmony. He used white skilfully, and placed warm, unmixed colour in bold juxtaposition with finely modulated whites. *The Housekeeper* strongly recalls Dutch artists, especially de Hooch, because of its series of doorways; but the figure is given more importance by Chardin, and the light playing over the pure colours is used as a means rather than as a subject deserving first attention. The clumsy, none too pretty serving maid, who pauses in the midst of her domestic duties for a moment of pensive reverie, is faithfully delineated. Scrupulous attention to truth, admirable distribution of light, exactness of values, and harmony of colour make of this simple little picture a veritable chef d'œuvre. *The Monkey Antiquarian* is an amusing conceit. Excellent, also, in drawing, colour, and management of light and shade, are the *Brass Tank*, *Different Objects*, and the *Kitchen Table*. I 93 W XVI 2 92 N 91 N *99 N 97 E I 108 W 111 W 114 W

In the La Caze collection. *The Monkey Painter* and the *Card Castle* are delightful in their amusing fancy and conscientious craftsmanship. 104 W 103 W

Diderot says of Chardin : —

XVI "This man is as much above Greuze as Heaven is above Earth."

Yet Greuze was supposed to be the favourite painter of the great philosopher.

Greuze became popular in the eighteenth century because of his themes. He represented a reaction in art. Such subject pictures as *The Father's Curse*, *The Prodigal's Return*, and *The Village Bride*, appealed to virtuous sentiment, and came as a refreshing contrast to Boucher's nymphs, goddesses and licentious subjects, but they are recognized now as melo-dramatic, theatrical, inartistic, confused in grouping, and thin in colour. Greuze is of importance, however, in the evolution of art, standing as he does midway between the riotous, fanciful imagery of the eighteenth century and the severe, uninteresting classicism of the rule of David. It is as a painter of charming girlhood, of youth just turning into womanhood, that he holds to-day a place of esteem in art. The *Broken Pitcher* and the *Milkmaid*, though sentimental, have undeniable charm.

It is this charm which attracts the public. The good craftsman objects to the stiff arm with its false shadow from the jug handle, to the faulty drawing of the hands and to the lack of feeling for texture.

His studies of girls' heads, often exquisite in supple modelling and harmony of tone, are his best works, as the *Head of a Young Girl*. Yet even in these the artist was not satisfied with a simple attitude, and too frequently the maiden is seen with bared bosom, parted lips, and upturned eyes, often filled with tears, as in another *Head of a Young Girl*.

The *Portrait of Himself* (to the left of the doorway) is an honest piece of work, refined, and full of character. Greuze kept his popularity until the Revolu-

tion, which he himself helped to bring about by his portrayal of the domestic virtues and his attention to the humbler class. After the Revolution, he was ranked, by David and his followers, with the artificial posers of the eighteenth century, and died destitute. XVI

Napoleon is reported to have said :—

"Dead? Poor and neglected! Why did he not speak? I would gladly have given him a pitcher of Sèvres filled with gold for every copy ever made of his 'Broken Pitcher'."

A vigorous animal painter of the century was **Desportes,** who painted his own portrait with the favourite dogs of Louis XIV and those of Louis XV. **Oudry,** another animal painter, did decorative canvases of both live animals and game, as well as rustic landscapes. Decorative landscapes that really are of the seventeenth but that anticipate the eighteenth are by **Patel.** His *January* nevertheless shows an out-of-door freshness. 1 249 N 670 S 684 E

There were several artists by the name of Vernet. **Claude Joseph Vernet** of Avignon was a noted marine painter, who was summoned from Italy by Louis XV to paint the *Ports of France*, views now in the Musée of the Marine. His little canvases, such as the *View of the Bridge of the Castle St. Angelo* and the *Ponte Rotto at Rome*, full of luminosity and delicate colouring, are picturesque effects that render sympathetically nature's moods. He loved the sea, and during a violent tempest had himself bound to a mast that he might remain on deck to watch the wild magnificence of the elements. Carl Vernet, a painter of battle scenes, was his son; his grandson was the more famous Horace Vernet, who painted Napoleonic themes and later under 8 935 N 936 N

XVI the Restoration recorded numerous historical scenes fo
Louis Philippe at Versailles.

In the painting of portraits Largillière and Rigau
were succeeded by de La Tour, Nattier, Toqué, an
Madame Le Brun. **De La Tour** used pastel largel
and became so celebrated for his animated likenesses tha
princes, statesmen, actors and men of letters—all Franc
— sat to him. Called by Diderot "The Magician,
he caught and held the vital attributes of his subjects.

His *Madame La Pompadour* (in the collection
eighteenth century pastels) is less vital than usual.

Nattier is more affected than de La Tour. H
pictures, while thoroughly artificial and untrue, ha
nevertheless an appealing air of candour, a simplicity
handling, and a harmony of colour that made the
popular in their own day and has given rise recently
a Nattier culte. The powdered dames in "Natti
blue" draperies bear a close resemblance one to anothe
1 for the artist never penetrated beneath the exterior. *T*
657 E *Magdalen* is characteristic of his theatrical posing a
I
659 E sweet seductiveness. The *Portrait of Madame*
Lambesc and the Count de Brionne, in the guise
Minerva and a young warrior, illustrates the symbolic
1 taste that suited Nattier's clientèle. **Toqué,** a mu
867 W more honest workman than Nattier, has an excelle
portrait of *Marie Leczinska*, the neglected wife
Louis XV. The drawing is firm, the colour goo
Toqué succeeded admirably in reproducing fabrics. T
flowers in the elaborate brocaded gown of the Que
hold their place as a flat pattern, while the folds of t
gown lighten in the high lights or darken in the shado
868 E with absolute truth. Very nice also is the portrait
Madame Danger. Louis Michel Van Loo has l
—E
902 E interesting portraits of *Diderot* and *Soufflot*.

Very fine pastels of La Tour from the devastated city of St. Quentin are temporarily exhibited in the Louvre. XVI

Madame Vigée Le Brun, who succeeded Nattier as favourite court painter, represents a later period of history. She was first patronized by the ladies attending Marie Antoinette, who, perceiving the attractive, girlish artist working by her window, summoned her to paint their portraits. She has left several charming likenesses of the unfortunate Queen, who became a warm friend. The artist sorely grieved over the fate of her royal patron. At the rumble of the Revolution she took her little daughter and fled from France, disguised as a working woman. Her gracious personality, her intelligence, and her pleasing portraits made her journey throughout Europe a triumphal procession, for she was royally received at all foreign courts, especially at St. Petersburg by Catherine II. The *Portrait of Madame Le Brun with her Daughter* is universally popular, owing to the tender sentiment displayed. In the other *Portrait of the Artist with Her Daughter*, the winsome beauty of the two young creatures and the affectionate relationship, gracefully expressed, appeal to the onlooker. The recollection that mother and daughter, so sympathetically in harmony when young, were afterwards sadly estranged, causes a painful emotion. Full of sweetness, the two portraits are yet not insipid, owing to simplicity of arrangement and sincerity of workmanship. Madame Le Brun lacked vigour—a certain masculine force; but she infused into her portraits feminine charm, the grace and freshness of her own individuality. Her colour is harmonious, but unfortunately thin and smooth. The flesh is fairly well modelled—an art she learned from one of her masters, Greuze. The *Portrait of Madame Reymond* of the Comédie Française, usually known as "The Girl with

3
521 S
522 S
526 S

XIV the Muff," is delightful in movement and ease of execution, and the textures are more ably rendered than
520 S² usual. *Peace Restoring Abundance* was the picture by which she was received into the Academy at the age of twenty-eight.

One of her most animated portraits and one in which
524 S the brushwork is most supple is the *Portrait of Hubert Robert.*

Hubert Robert painted decorative landscapes, often with ruins in the Italian style, artificial but admirable as mural furnishings. They may be seen to advantage in
2 the Arts Decoratifs in rooms of the period. Several are
807 N hanging here in the corners of the hall, as *the Ruins.*

Prud'hon, like Greuze, was affected by the spirit of the times. Decidedly romantic in temperament he invested austere, classic themes with a melancholy poetry,
747 N as in *Justice and Divine Vengeance Pursuing Crime.* Imaginative vigour, dramatic grandeur, and forceful workmanship signalize this picture as distinct from other works of the period. The influence of Canova the sculptor is traceable in Prud'hon's pictures, but he modified the severe simplicity, the lifeless purity of classic imitations by the introduction of movement and chiaroscuro. He had studied both Raphael and Correggio and to the former he owes a free sweep of line, to the latter a play of light and shade on softly curving flesh
756 S as in *Psyche Borne by the Zephyrs to Cupid's Realm.* The subject is poetically treated and has charm, but it is marred by the affectation of the day. The outstretched foot and the uplifted finger are scarcely in keeping with the relaxed condition of the body. Prud'hon's favourite master was Leonardo, whose gropings after the mysteries of the soul appealed to his
752 N own introspective nature. The *Portrait of Madam*

XVI 3

Jarre has a witchery, an elusive charm, not dissimilar to the seductive personality of Leonardo's women. Other excellent portraits are to be seen here. In colour, Prud'hon is more effective than the formal classicists of his day, though he uses black and white in too sharp contrast to be always pleasing. He has a suavity and delicacy of touch peculiarly his own, but, while his handling is supple, he has not the richness of colour scheme nor the breadth of harmony that characterize Delacroix later. 759 N 753 N 754 W 755 W

Prud'hon's life was unusually sad. The son of a mason, he was early left an orphan and brought up by the monks of Cluny. He attempted to copy the pictures in the monastery with a brush he made out of a few collected hairs and with the juice of flowers. He was sent to Paris, and, winning the "Prix de Rome," spent several years in Italy. When only nineteen, however, he made an unhappy marriage that embittered his whole life and constantly interfered with his success. Toward middle life Prud'hon began to be appreciated, and was called upon to decorate the ceiling of the Louvre in the Hall of Antiquities, and to paint a portrait of the *Empress Josephine* and later one of Marie Louise 751 N

But at this time his faithful friend, Mademoiselle Mayer, a prey to melancholia, committed suicide. Prud'hon, affected by her loss, fell ill and outlived her but two years. *The Christ on the Cross*, not without originality and feeling, was painted during the last years of his misfortune. Note also the small, interesting study for the larger picture. 744 N 745 W

It was shortly after Prud'hon's return to Paris from Rome that he began to give lessons to Mademoiselle **Constance Mayer,** in whom he found a talented pupil and friend. She devoted herself to the care and edu-

cation of his neglected children and in return he aided
620 S2 her in her compositions such as *The Dream of Happiness.*

SUGGESTED READING

C. H. Caffin ..... *The Story of French Painting.*
W. Pater ..... *Imaginary Conversations.*
Autobiography of Mme Le Brun.
P. Marcel ..... *La Peinture française au début du XVIII^e siècle.*
J. Foster ..... *French Art from Watteau to Prud'hon*
Diderot ..... *Les Salons.*

CHAPTER XXIII

THE BRITISH SCHOOL

Until the eighteenth century, England depended 12
entirely upon foreign artists. Mabuse, Holbein, Moro, Rubens, Van Dyck, and Lely were called from abroad to paint at the English court. While art was flourishing in other countries, there was a singular lack of native talent, but, when painting had elsewhere terminated in barren classicism, there came a sudden outburst of national expression in England. The founders of the British school were Hogarth, the moralist (not represented), Reynolds, Gainsborough, and Wilson. An early portrait painter was **Ramsey,** who, being court painter, painted *Charlotte, Princess of Wales.* Upon 8
Ramsey's death, Reynolds became court painter.

To **Sir Joshua Reynolds** is due the honour of having founded the Royal Academy in 1768, of which he remained the distinguished president throughout life. It was before the Academy that he delivered his famous addresses on art, masterly though didactic treatises concerning what he had learned from a diligent study of the old masters. He was thoroughly eclectic, for, while he

12 admired especially Michel Angelo and the Bolognese school,— representatives of the "grand style," — yet he sympathetically analyzed all schools—Italian, Dutch, Flemish, and French. He was a man of cultivation, of large intellect. The son of a Devonshire schoolmaster, he had received a thorough education before going to London to continue art study. When a young man, he spent four years in foreign travel, and afterwards visited the continent frequently. He never married, remaining essentially a club man, the friend of Garrick, Johnson, Sterne, Burke, Walpole, and Goldsmith. Unfortunately, his art, though vigorous and full of distinction, is at times characterized by affectation. Lines from Goldsmith's epitaph on Reynolds not only give an interesting portrait of the beloved artist, but, by the eighteenth century formality of style, adequately illustrate the pedantic spirit of the age :—

> "His pencil was striking, resistless and grand,
> His manners were gentle, complying and bland,
> Still born to improve us in every part —
> His pencil our faces, his manners our heart;
> To coxcombs averse, yet most civilly steering,
> When they judged without skill, he was still hard of hearing;
> When they talked of their Raphaels, Correggios, and stuff,
> He shifted his trumpet, and only took snuff."

—N The *Portrait of a Lady* has the grace and elegance, the air of refinement, and the taste that distinguish Reynolds' work. It is quieter in tone, however, than usual, for Reynolds aimed particularly at brilliancy of effect. Many of his pictures have faded, owing to experiments with pigment in an endeavour to secure transparency of tone and glow. Three or four colours generally sufficed for his palette, from which he drew rich
1818 N ness and harmony of effect, as in *Master Hare.* He

was unusually successful in his engaging portraits of children, where happiness of invention and ease of manner skilfully conceal the consummate science behind his work. Reynold's art is the art of a fine intelligence. He painted because he knew. In his portraits there are frequently reminiscences of the other masters, and he himself said :— 12

"Genius is the child of Imitation. By that alone variety and even originality of invention is produced. The sagacious imitator ... enters into the contrivance of the composition, how the masses of light are disposed ... examines by what artifice one colour is a foil to the other."

But with all his learning, Sir Joshua was remarkably free from pedantry. He was humble in his appreciation of self, and for him art was a royal master, to be served at any sacrifice.

Totally unlike Reynolds was **Thomas Gainsborough,** truant from school, wanderer of the fields—the emotional, impetuous, capricious artist, who painted from an instinctive love of the beauty before him. He received a few years' instruction in London, but, returning to his native town of Sudbury, he unlearned what he had acquired, and studied nature. Before he was nineteen he was married and acquiring reputation as a portrait painter. All the beauty and wealth of England sat for him at Bath or London. Besides being a painter of gracious portraits, he was one of the first of the great landscape painters, one of the earliest to be satisfied with reproducing the beauties of nature in all their naturalness, unspoiled by being placed in a set composition. 1811 1812

Reynolds is said to have lifted a glass, saying, "I toast Mr. Gainsborough, the greatest landscape painter of his day." To which Wilson, the landscape painter,

12 added, " I also toast Mr. Gainsborough, the greatest of portrait painters "!

Romney, the contemporary of Reynolds and Gainsborough, was in his own day extremely popular as a portrait painter, but he lacks the character and solidity of workmanship that distinguish Reynolds and Gains-
1818a E borough. His portrait of *Sir John Stanley* does not represent him at his best. He had the artistic temperament, and several of his works, as the " Parson's Daughter ", have decided charm. His life was full of romantic interest. As a young man, when a wandering painter, he married a girl who had nursed him during an illness. He left her soon after with her two children, and saw her but once afterwards, until, broken in health, he returned home to die. Yet he formed intense and lasting friendships, and was sympathetic and generous. His devotion to Emma Lyon, a professional model, later the celebrated Lady Hamilton, whom he portrayed in innumerable characters, was the romance of his life. Owing to an antipathy which existed between him and Reynolds, Romney was never admitted to the Royal Academy.

The next generation of portrait painters, Lawrence, Beechey, Hoppner, Opie, and Raeburn, were all trained in the Royal Academy, and therefore pupils of Reynolds. **Lawrence,** who at twenty-two succeeded Reynolds as court painter began when but five years old making portraits of those who frequented his father's tavern. His early work is superior to the later, for when he became the spoiled favourite of the aristocracy he turned out canvases hastily executed and artificial in effect. *The*
1813a N 11 *Portrait of Mr. Angerstein and His Wife* and the *Por-*
1813 N° *trait of Lord Wentworth* have vivacity and intensity of colour. While not profound, Lawrence yet knew how

to emphasize effective outward characteristics. He was clever in his accents, but at times carried them too far. The black scarf, held by Mrs. Angerstein, though skilfully carrying a sombre note across the light mass of the picture, approaches, by its arrangement, dangerously near to the theatrical. He ignored the disagreeable, and, selecting the pleasing traits of his sitters, swept in spirited effects with seductive colour contrasts, a method well illustrated by the *Portrait of Mary Palmer*, Countess of Inchiquin, and the *Portrait of a Man.* 12 —W —E

Etty studied for a short time under Lawrence. He was much impressed by Venetian colouring, as is seen in *The Bather.* —W

Superior to Lawrence in the fine blending of colour, in the subtle play of light and shade, was the Scotchman, **Raeburn,** whose best work can be seen only in Edinburgh. The portrait of a *Disabled Seaman* and that of *Anne Moore*, the writer, are done with the large, suave brushwork that easily distinguishes Raeburn's paintings. His colour is richer and fatter than that of other British portrait painters, resembling the Dutch masters in depth of tone. Like the Dutch masters, also, he often enveloped his figures by heavy, forced shadows, in order to give emphasis to the faces, as in the *Portrait of Mrs. Machonochie and Her Child*, and *The Portrait of Captain Hay of Spot.* 11 *1817 W 1817 E —E 12 —W 11

Hoppner was the rival of Lawrence. His *Portrait of the Countess of Oxford* and *Portrait of a Young Woman with a Boy* are characteristic. 1812 E —E

The *Brother and Sister*, by **Beechey,** is one of his important works. While he has neither the haughty elegance of Reynolds nor the bewitching grace of Gainsborough, yet his best work is sincere and engaging, as is this naïve and carefully painted portrait. **Opie** began 1801 N

11 by painting historical pictures, but soon turned exclusively
1816 N to portraits. The *Woman in White* is an excellent example of his thorough, somewhat heavy, workmanship. There is little affectation in his manner, and if his pictures lack delicacy and finish, they are redeemed by their directness and simplicity.

1818 W **Hodges,** represented only by a *Portrait of a Woman*, was his pupil.

12 **George Morland,** a fair painter of genre scenes,
1815 W such as *The Drinking Place*, *The Halt*, and *The Interior of a Stable* was a dissolute rascal who, imprisoned
–E during several years for debt, died at last under arrest.
–W He took for his subjects the low life by which he was surrounded, his debauched companions serving for models. The dogs, birds, and pigs that cluttered his home were introduced in rustic scenes. His pleasing colour, effective composition, and skill as a story-teller, made his work popular in spite of faultiness of drawing and an imperfect knowledge of technique.

British portraits as a whole are characterized by softness, by a fusion of neighboring tones and by vaporous backgrounds, against which the figures are seen, not in outline, but in colour masses that blend into the general scheme.

English art not only founded an independent school of portraiture, but also developed an original school of landscape painting, a school to which Delacroix and the French Barbizon painters were indebted through receiving inspiration from the works of Constable and Bonington. The earliest of the British landscapists was **Richard Wilson,** who studied in Italy, and was influenced by the paintings of Claude Lorrain and Joseph Vernet.

1819 E His *Landscape* is composed in the formal Academic fashion of the day, but, though less simple and less true

to nature than the landscapes of his younger compatriot, Gainsborough, it has transparency of air and depth of perspective, and prepared the way for greater painters. 12

John Constable is generally considered to have been the founder of modern landscape painting. The son of a miller, he scrutinized in his boyhood the veering of his father's windmill, and learned to note the variations in the clouds that brought about the changes in the wind. The sky, with its masses of accumulated vapour, is an important feature of his compositions, as in *The Mill* and the *View of Hampstead Heath*. When he went up to London he began by copying Ruysdael, whose influence is shown in the dark work, *The Glebe Farm*. But he soon decided to find a pure and unaffected manner of presenting the rural scenes he loved. Such works as *The Cottage* were praised by fellow artists, but the public passed them by because of what at that time was an unprecedented and daringly realistic use of greens, now unfortunately dulled by time. His feeling for the freshness of nature, for the silvery light of morning, for the rich glow of an autumn afternoon, as in the *Rainbow* (a mere sketch), was unappreciated. A work upon which he had spent thirteen years of attention in an endeavour to catch the delicacy of light, the transparency of luminous atmosphere, was carefully "toned" with lamp-black by a picture dealer in order to give it the dull effect of a Dutch master. It was in France that he first received recognition, being awarded gold medals at the Salon. Delacroix, stimulated by the Constables exhibited, repainted his "Massacre of Chios," and Rousseau, equally impressed, altered one of his landscapes already hung. Convinced that his way of reproducing nature with vividness and contrast of colour, with rich, full clouds, and quivering light, would eventually be

–N
1809 N
1810 W
1806 W
1807 W

12 recognized as true, Constable continued to paint on in the face of adverse English criticism. Not until he was fifty-two was he elected to the Royal Academy, three months after the death of his beloved wife. "It has been delayed until I am solitary, and cannot impart it," he said sadly. Constable's character was singulary beautiful. For eleven years he remained attached to a young woman whose parents objected to the marriage because of family prejudices. When he inherited his father's wealth, he persuaded her to marry him. Her father not only became reconciled immediately, but in the end so thoroughly approved of his devoted son-in-law, with his seven happy children, that he left all his fortune to him. Constable's serene home life, his joy in art, and the trust and encouragement of warm, sympathetic friends, enabled him to bear lack of recognition without bitterness.

*1808 E *The Bay of Weymouth*, under an approaching storm, is one of the most powerful of the canvases here, but none of his pictures in the Louvre are comparable to those of the *National Gallery*.

Bonington, an Englishman by birth, was French by training. When fifteen he entered the Beaux Arts

*1805 N and studied under Gros. His *View of Venice*, brilliant and harmonious in colour, scintillates with light. The richness of his tones, the suppleness of his modelling, the directness and ease of his touch, had a marked

—N influence upon later French artists. A *View of a Normandy Coast* is a suggestive bit, exquisite in colour

1804 N scheme. *The Park of Versailles*, though unfinished, finely renders the differences of colour in perspective, and shows a good feeling for open air. There is a luxuriousness and a sumptuouness about Bonington's colour that combined with the simplicity of his technique and the unassuming elegance of his composition, make his work

thoroughly delightful—as the fascinating little interiors, *Mazarin with Anne of Austria* and *François I with the Duchess of Etampes and Charles V.* The *Portrait of the Old Governess* is an excellent piece of portraiture. Bonington's early death, at twenty-seven, robbed art of a great colourist.

12
*1803 N
1802 N
11
*1805Dis
—N

Of all the English landscape painters, **Turner** was the most sensitive to the aerial phenomena of nature. By vision and touch he was a poet gifted with subtle perceptions of the mystery and beauty of light, possessing high imagination, and the power of fixing his impression of glory on canvas. By intellect and habits he was a dolt and a boor. A knowledge of his life, instead of explaining his work and enhancing it, only arouses surprise and disgust. His nature was full of inexplicable contrasts. The peculiarities of his life, however, are not so unaccountable as they seem. The son of a barber, he lacked education and culture. His intelligence was barely mediocre, and his appearance displeasing. Absorbed by his art, living in the dream-land which was his higher life, and unattractive to those who appreciated his work, his artistic equals, it was but natural that he should have taken refuge in solitude or have found associates only in those whom he met behind closed doors. He was irritable, taciturn, secretive, and vain. No friends were entertained within his home. He worked in secrecy.

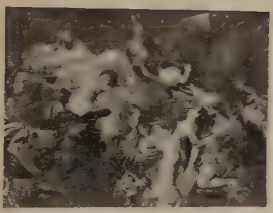
When but a boy, he went up to London, and attracted attention by his water-colours. He studied for a few years under Reynolds, then an old man, and later became professor of perspective in the Royal Academy, to which he had been elected a member. His early work, minutely finished, was a truthful transcript of nature seen in the open fields during his tramps through

England. Later he entered into a boastful rivalry with other landscape painters, living and dead, imitating his contemporaries and the Dutch and French masters, especially Gainsborough and Claude, and leaving no theme until he was satisfied that he had outdone his predecessor. Interested particularly in the penetrating influence of sunlight, he was impressed by the diffused light of Claude, whose work he requested might hang beside his own after his death. In the *View of the Pont Neuf*, as in all of his late canvases, it is light that is his chief preoccupation—light in an immense expanse of sky, light reflected in a sheet of water, moving light broken by objects and flung back through the atmosphere into myriads of subtle tints blurring all outlines and making things indistinct.

In his great works at the *National Gallery*, where the originality of his genius is fully revealed, Turner attempted to translate the surprises of atmosphere, to fix the fleeting radiations of light. He suppressed all facts that jarred, in order to give a poetic impression. The more he perceived the subtleties of nature and the more he mastered his technique, so much the more he gave himself up to poetic visions of ideal beauty. While depicting truths before undiscovered, his work became the delicate expression of a sensitive, subjective temperament.

SUGGESTED READING

Sir W. Armstrong ..... *Art in Great Britain and Ireland.*
H. Cook ..... *Art in England.*
Sir Joshua Reynolds .... *Discourses.*
Mallory ..... *Sir Joshua and his Circle.*
Scott ..... *British Landscape Painters.*



Delacroix
Sardanapalus

Corot
The Shepherds' Dance

Ingres
"La Source"

Monet
Rouen Cathedral

Millet
"L'Angelus"

David
"Le Sacre"

CHAPTER XXIV

THE REIGN OF CLASSICISM

For nearly fifty years **Jacques Louis David** was III
art dictator in France. Wearied by the frivolous taste of Boucher, and aroused by the teachings of Voltaire, Diderot, and Rousseau, society hailed with relief the severe classicism of David. An interest in the past had been reawakened by the excavations of Pompeii, and by the teachings of Winkleman and Lessing. The French were filled with patriotic fervour, the spirit of revolution was astir, and the people turned with sympathetic appreciation to the heroic deeds of the Greeks and Romans. David, intense and domineering, became the man of the hour, in art, in politics, and in society. His proud, egoistic nature was made manifest early. After having studied under Vien, a disciple of classicism, David competed for the "Prix de Rome." Embittered by successive failures, he attempted to commit suicide by starvation, and was prevented only by the intervention of friends. At length, he won the coveted prize, and set out for Italy, where he devoted himself to copying the antique.

111
189 W² The *Oath of the Horatii*, painted for Louis XVI., shows the result of an assiduous study of bas-reliefs and statuary. It is formal and austere, and the figures are statuesque rather than life-like. More attention is paid to drawing than to colour, which is harsh and thin. Nevertheless, the canvas met with enthusiastic success, both in Rome and Paris, due largely to the dramatic handling of the subject. The studied effect that gives to the whole the appearance of a stage setting was acclaimed by the public as the highest form of art.

The three brothers, receiving swords from their father's hands, swear to defend Rome against Alba and to fight to the death in their combat with the three Curatii. Among the weeping women is a sister of the Horatii, who is betrothed to one of the enemy.

Compared with the meaningless extravagances of the day, the picture had an antique nobility and dignity that appealed to popular taste. David's influence upon contemporary life was enormous. Owing to his popularity, the frivolous modes of the day gave place to a classic severity of costume now known as the Empire style: and the elaborate furniture of Louis XV was exchanged for antique forms. Out of sympathy with the views of many of his brother Academicians, David seceded, and was hailed as the apostle of freedom in art. He was followed by his associates, who elected him president of a new academy. He took a leading part in the great French Revolution, being secretary of the Convention and a member of the terrible "Committee of Public Safety," he himself signing the death warrant of Louis XVI.

He spoke little, owing to an impediment of speech, for his jaw had been deformed by an accident in childhood; but his very hesitancy and his earnest abruptness when excited were powerfully effective. The
*202 E deformity is noticeable in the *Portrait of David*, paint-

ed by himself in his youth. When Robespierre was guillotined, David was imprisoned and narrowly escaped the scaffold. The little *Landscape* was done from his cell in the Luxembourg Palace and the *Portrait of Monsieur Sériziat* and the *Portrait of Madame Sériziat*, painted immediately after his release out of gratitude to Monsieur Sériziat, his brother-in-law, for continued efforts to procure a pardon, are delightful in freshness and grace, and in striking contrast to the *Sabine Women*, painted about the same time. The women, who separate their husbands from their angry brothers, stand with the rigidity of statues. The work is cold and artificial, for it is treated in strict accord with those laws of severe classicism which David promulgated. When the picture was being painted, David's studio was the talk of the hour and rival beauties vied with one another for the honour of posing.

III —E *197a N *197b N II 188 S

It is interesting to observe that David's works on which his fame today rests are those in which he went contrary to his own academic precepts and followed nature. His portraits are vital, and full of personality. The *Portrait of Madame Morel with her Daughters* is quaint, attractive, and life-like and has a nice feeling for texture. The Portraits of *Monsieur Pécoul* and of *Madame Pécoul* are vigorous; and the *Portrait of Pope Pius II* (that Pope, whom Napoleon "borrowed" and imprisoned), is one of the best in the history of French portraiture.

III 200a W *187 E *196 E *198 W

Here are realism, strong characterization, ease of execution, and forceful colouring. The portrait was painted when the Pope was in Paris for the coronation of Napoleon.

David was an enthusiastic admirer of the Emperor, and became a devoted follower. His sons entered Napo-

III leon's army, and his daughters married Imperial officers. David himself modified his style to please the Emperor, painting for him modern subjects, as *The Coronation* *202 S *of Napoleon* in Notre Dame. The moment chosen is that in which Napoleon, having been crowned by the Pope, removes the crown from his own head to place it upon the head of Josephine. Near the seated Pope stands Cardinal Fesch; to the left are the brothers of the Emperor, and in the tribune seated is a portrait of Napoleon's mother, although she was not present at the ceremony. As a picture of pageantry, it is undoubtedly the finest in French art, and is called by Reinach the finest historical painting of any school. It is stately in composition, and the attention is carefully directed to the central figures by means of the semi-circular grouping and the accents in colour, which though not brilliant, are harmonious. When the painting was completed, Napoleon and his court visited David's atelier. For half an hour the Emperor walked up and down before the canvas examining it attentively. Then—

> "'It is well done, David,' he said, 'very well done. You have divined my thoughts; you have represented me as the embodiment of French chivalry. I am indebted to you for handing down to posterity this proof of affection which I have desired to show her who shares with me the cares of government.'
>
> "'Sire,' replied David, 'I receive your salutation in the name of all artists, happy indeed to be the one whom you deign to address.'"

David's faith in the great Emperor was so firm that, after Napoleon's return from Elba during the famous Hundred days, the artist signed the "Additional Articles" excluding the Bourbons from the Throne. When Louis XVIII became King, David, who had previously voted for the death of Louis XVI, was exiled, and, too

proud to sue for pardon, he moved to Brussels, where III
he was received with honour, and where he lived peacefully until his death nine years later. His body was denied interment in France.

The unfinished *Portrait of Madame Récamier* owes *199 N
some of its delicate charm to the fact that it was partly executed by David's pupil, Ingres. David did not complete the painting because Madame Récamier was dissatisfied with the studied pose, and commissioned Gérard, another of David's pupils, to paint the portrait which is now in the Petit Palais.

One of the most creditable works by the **Baron Gerard** is the portrait of *The Painter Isabey and his* 332 E
Daughter, but *Psyche Receiving Love's First Kiss* is cold 328 S
and lifeless, because of affected simplicity and thin smooth colouring. It produces the same chilling effect as does a statue by Canova. Gérard and Canova were warm friends in Rome, drawn together by a similar appreciation of Roman sculpture, a form of beauty which they felt keenly and imitated. Their pseudoclassic art is cold and lifeless, however.

Girodet anticipated the romantic movement in the subjects of his pictures such as *Atala Borne to his Tomb* 362 S
(from Chateaubriand's Atala). His types, neither classic nor Indian, are but studio models, posed with the formality of the classicists. The colour is hard and the surface metalic.

David's greatest pupil was **Auguste Ingres,** who, while adhering to classic traditions, yet by a faithful V
study of nature retained a certain vitality in his figures, especially in his late work. *Œdipus Answering the* 421 S
Riddle of the Sphinx is an early work. The Theban youth presents himself boldly before the horrible monster, half demon, half woman, from whose bone-strewn

V cavern men flee in terror. The Greek legend is graphi
cally told, the forms are drawn and modelled wit
accuracy and power but the picture, formal and smooth
finished, suggests a tinted illustration rather than a pain
ing. Ingres was no colourist, but he was a master o
*422 N line, and *The Source*, painted when he was seventy-six
is exquisite in purity of contour. Trace the flowin
curve which, starting just above the maiden's hea
with the hand and forearm, leads to the hollow of th
elbow, thence to the shoulder, then by the line of shado
under the chin to the droop of the other shoulder. Con
tinue up the forearm and outline the Greek vase, returnin
to the hand that clasps the jar. Follow the arm aroun
the elbow to the body, then swing down over the hi
to the feet and up the other side of the lithe figure t
the raised arm, thence across to the delicately poise
fingers. The tender virginal face, in harmony with th
VIII idyllic subject, suggests a wood nymph pouring sprin
423 E water into a quiet pool. *The Bather* is a similarly beau
tiful study of form, effective in purity of line and dec
rative scheme.

420 E The *Joanne of Arc*, *Christ and Peter* and *Rog*
415 W
419 E *Delivering Angelique* leave us cold. The last is interes
ing as an illustration, dramatic and picturesque.

422 W Compare the *Odalisque* with Manet's *Olympe*. Ingr
613 E follows the human figure as a form from which to deri
beauty. He arranges, simplifies and omits detail. H
has the ideal of beauty in view. Manet looks at h
unlovely subject frankly and forces beauty out of t
theme by his sheer skill in handling colour and pigmen
(See Manet.)

*417 N Ingres's most pretentious composition, *The Apotheo
of Homer*, was intended for a ceiling of the Louvre.
was too big a theme for Ingres to handle adequatel

There is no foreshortening and it is not suitable for an overhead decoration. However, we study the portraits with interest. VIII

Fame crowns Homer, at whose feet sit his two daughters, "The Iliad" with Achilles' sword, and "The Odyssey," with the oar of Ulysses. Homer is surrounded by the great of succeeding generations. Heroditus, enveloped in white drapery, pours incense into an Egyptian tripod. Æschylus presents a scroll containing the names of his tragedies. Apelles (in blue) leads young Raphael (in black), thus suggesting an æsthetic link between the Greek decorator of the Parthenon and the Italian decorator of the Vatican. Virgil protects Dante. Below, in the left corner, are Shakespeare and Tasso; in front of them Gluck, Corneille, and Poussin. Opposite stand Racine, bearing a scroll on which are written the titles of his plays; Molière, holding out a mask; Fénelon, with book and pen; and Longinus, the Greek critic. Behind are Bossuet, his sensitive face half hidden, Mozart, and Camœn. Above, Alexander presents the casket in which he kept the poet's works. Behind him stand Horace, Socrates, and Plato, the last with his chin in his hand. Phidias offers his mallet, and Pindar his lyre. The picture is lofty in conception and shows the influence of Raphael. But it lacks Raphael's grace, his brilliant imaginative flights and above all his knowledge of space composition.

The *Turkish Women at the Bath* contains many lovely bits of drawing but it is curious in composition and the attempted realism clashes with the presentation of ideal beauty. N

Ingres, like David, was most successful in portraits. The *Portrait of Monsieur Bertin*, founder of the "Journal des Débats," is one of his best,—strong in personality and vigorous in modelling. *428 E

The *Portrait of M. Rivière* and the *Portrait of Madame Rivière* are both good, the treatment of the fabrics in the latter picture being especially interesting. 426 W 427 W

The quaint *Portrait of Mademoiselle Rivière* has piquant charm. 428 S

VIII Because of his skill in draftsmanship and his ability to seize essential characteristics, Ingres's pencil sketches are exceedingly fine. There are several among the drawings of the Louvre (near the English pictures), the one of Madame Destouche being especially happy in pose and in lightness of touch. Ingres himself considered these little masterpieces as mere pot-boilers. A man knocking at his studio asked:—

"Does the artist live here who draws portraits in lead pencil?" "No, sir," was the angry reply, "he who lives here is a painter."

Much of the artist's life was spent in Italy, where he struggled long against poverty and indifference. He refused, however, to accept the offer of a wealthy Englishman to go to England and make a fortune with his sketches, preferring to remain an obscure painter. Georges Sand wrote of him:—

"What can signify to Ingres the possession of wealth and fame? For him there is only one verdict in the world, that of Raphael, whose ghost looks over his shoulder."

Ingres's wife, a young Frenchwoman, who had gone to Italy for the express purpose of marrying the artist, was always his devoted helper. She had perfect faith in her husband's genius, and willingly assumed the burdens of poverty and discouragement. When he finally received recognition and returned to Paris, Ingres's studio was thronged with pupils as David's had formerly been.

Among Ingres's pupils was **Flandrin,** whose mural decorations in St. Germain des Prés are by some considered the best treatment of religious subjects in France.

5 283 W VIII 384 N The *Study of a Figure* (in the adjacent room) is beautiful in contour and modelling, and his portrait of *A Young Girl* has nice feeling.

Chasseriau, another pupil, presents his daughters in the *Two Sisters.* His distinct sense of mass composition anticipates Puvis de Chavannes. *The Chaste Susanne* is less typical than the *Tepidarium,* near the Thomy Thierry Collection. VIII –W 121 W

An artist little known to the public but one of distinct charm and real worth is **Ricard.** He was a devoted student of the old masters, learning from Titian, Leonardo and Van Dyck a finesse of handling that he applied to his portraits, as the *Portrait of the Painter Heilbuth* and *Portrait of Madame de Calonne.* Several Ricards, very sensitive in characterization, poetical in treatment and refined in colour are in the Petit Palais. 778 W 778 S

SUGGESTED READING

L. Benedite ..... *La Peinture au XIX^e Siècle* (translated).
C. Mauclair ..... *The Great French Painters.*
H. Lapauze ..... *Ingres.*

CHAPTER XXV

THE REACTION AGAINST CLASSICISM : ROMANTICISTS, REALISTS, AND IMPRESSIONISTS

ill Under David's tyrannical rule there sprang up a revolutionary movement against the idolatrous worship of classicism. Open warfare waged between Classicists headed by David, and Romanticists, championed by Delacroix. The first to react against the lifeless imitation of the antique was **Baron Gros,** who, having been given an honorary position on Bonaparte's staff was called upon to paint the Napoleonic victories. Ardent by nature, he introduced into his Napoleonic series an animation which, compared with the classic pictures of that period, was full of freshness and force. He treated modern subjects with realistic intensity, a
388 W² *Napoleon in the Pest House at Jaffa,* and *Napoleon*
389 E² *at Eylau,* wherein elements of grandeur and horror ar impressively combined. The contrast between the animated soldiers and the despairing sick and dying i intense. Gros considered himself, however, a followe of his master, David, and estimated his scenes of con

emporary life as inferior to his classic subjects; for, III
mid by nature, he did not trust the impulse of his own enius.

At the age of fifty he assumed the direction of David's school, when the leader of classicism was anished; and receiving from Brussels his former mas-r's reproach, "You owe us the 'Death of Themis-cles,'" he returned to painting dreary canvases of utworn themes. The dismal reception of these subjects the Salon so disheartened him that he drowned him-lf in three feet of water at Bas Meudon. Yet Gros as the inaugurator of the realistic battle picture, and s works reveal dramatic imagination, a fine sense of mposition, and a strong feeling for colour. His por-ait of *Lieutenant-General Fournier Sarlovèze*, and that Napoleon in *Napoleon at Arcole* are animated and gorous.

Guérin, a pupil of David, is represented by a fairly rong academic work, *The Return of Marcus Sextus.* 393 N
le was the master of **Géricault,** who sought in the udy of Rubens, Titian and Correggio the forgotten cret of a broad, solid technique, and who was the st to openly defy David and his school. Guérin advised éricault to forsake art, as he could not help giving expression and dramatic action" to everything he ew! VIII

The *Raft of the Medusa*, in which sentiment, action, *338 W
d realism are boldly treated, ushered in a new era.
he *Chasseur of the Guard* and the *Wounded Cui-* 339 W

The 19th century artists are to be seen in salles III and VIII; the Thomy Thierry Collection (3rd floor); in the small rooms ding to the Thomy Thierry collection (N.-E. corner of the uvre); and in the Chauchard collection (West wing beyond the ubens room).

VIII
341 W² *rassier* were received with extreme excitement, for they differed utterly from the prevailing ideal of painting.

348 W In his pictures of races, such as the *Derby at Epsom* he gives an impression of movement by outstretched legs. Instantaneous photography shows that the action is not true to life, but artists frequently employ this method, because it gives the impression of truth, the eye being unable to follow the exact action. Géricault's pictures unfortunately are lacking in an appreciation of colour.

The development of strong effects by the juxtaposition of colours was left to his pupil **Eugène Delacroix,** who became the champion of the Romanticists. The subjects chosen by the new school were romantic in theme and were treated with poetic fervour, human sympathy, and naturalness rather than with scenic artificiality.

Objects were no longer painted as if made of the same material, but were given their proper textile values and modelled in paint—not drawn in outline and then tinted, as during the classic regime. Delacroix was essentially a painter. His brushwork is vigorous and sure. His drawing is at times faulty, but his colour always powerful. He reduced objects to their colour elements, thus preparing the way for the Impressionists. Several of the next generation of artists acknowledge their indebtedness to him in Fantin Latour's "Hommage à Delacroix" (in the Moreau Collection, Arts Décoratifs).

*207 N The *Bark of Dante*, his first work and low in key, is rich in tones and painted with directness. Every brush stroke has a meaning. Note the truthful aspect of the drops of water on the flesh; observed closely, they

are found to be composed of streaks of pure colour VIII
laid side by side.

Virgil is seen escorting Dante across the river Styx in a bark ferried by Phlegyas. The souls of the wrathful writhe in anger, even maiming one another with their teeth. (Inferno, VIII.)

Delacroix sent the picture to the Salon, framed merely in laths, for the young artist was poor. Gros discovered it, and was so impressed by the excellent massing, the attitudes of the figures, and the firm modeling of the flesh, that he had the picture placed in a gold frame. When Delacroix presented himself before the older man to acknowledge his gratitude, Gros said :—

"Come to us; we will teach you how to draw."

But Delacroix did not favour line drawing. He preferred to let his lines develop out of his colour mas- ing. Delacroix's second composition, the *Massacre of* *208 W
Scio (repainted after seeing a work by Constable), was so strong in colour, so palpitating with light, and so repellent in the expression of anguish, that it shocked even the tolerant Gros. Ingres, for whom serenity was a watchword, considered Delacroix a veritable fiend. To select a powerful motif that appealed to the emotions and develop it by emphatic tones—so that it stimulated the senses rather than aroused the intelligence—this was beneath the dignity of art! But Delacroix found supporters, and has even been compared to Rubens and Veronese. He is the only one of the French artists who, in originality and boldness of ideas, dramatic power, splendid colour, and the manipulation of paint, can be considered as approaching the great masters. As a decorator he is, according to Lafarge:—

VIII "Alone of all the painters of the nineteenth century in the line of high expression that runs from Giotto to Puvis de Chavannes."

On the ceiling of the Gallery of Apollo he has an *Apollo Vanquishing the Python*, in which the splendid action and glowing colour make the surrounding works of Le Brun look pompous and theatrical. *The*
209 W *28th of July, 1830*, one of his two political pictures, symbolizes Liberty guiding the people, and, because obnoxious to the government, was purchased by the Beaux Arts and turned face against the wall. Yet this picture is admirable in accent. Delacroix revolted against the classic standard of treating all portions of a picture alike. He aimed at synthesis and emphasis, and subordinated the less important parts to a central idea as here.

—W There are critics who consider the *Sardinapolis* (recently aquired by the Louvre) one of the, if not the finest decorative picture in French Art. Glorious it certainly is in its magnificent chords of brilliant colour. It has the spaciousness, coherence, and vigour of the great Venetians and Rubens, and is luminous, radiant and perfectly harmonious.

The ruler Sardinapolis, sooner than surrender to the enemy, has mounted upon his funeral pyre with all his treasures — his gold, his horses, his slaves, and his concubines.

Delacroix's love for vibrant colour led him to Morocco, and many brilliant canvases were the result of his
*210 W foreign travels, as the *Algerian Women*, glowing with luscious colour effectively juxtaposed, repeated, and interlaced. Note the tints in the cushion and their reap-
*213 E pearance throughout the canvas. The *Taking of Constantinople* is as splendid in tone harmonies as an Oriental
211 N tapestry; and full of colour is the *Jewish Wedding*. The

Portrait of Delacroix, by himself, indicates the powerful personality of a man capable of leading a revolting faction. Aristocratic, haughty, keen-sighted, passionate, and affected by the melancholy that pervaded his sad age—the disappointed restless age that followed the Revolution—Delacroix, the man, reflects in his work the characteristics of his own rich and intense nature. VIII *214 N

His family, though distinguished, had suffered from reverses and he contended with poverty. Owing to this struggle, and his devotion to art, he ever after received but little in his studio, but students were always welcome. He was constantly at war with the art authorities. When on his deathbed and celebrated he was visited by prominent men of official position.

"Can they not let me even die in peace," he exclaimed.

None of those to whom he gave inspiration were his equals. **Delaroche,** in the *Death of Elizabeth, Queen of England*, approaches his master in emotional expression and splendour of colour, but the popular *Princes in the Tower* (outside the Thomy Thierry Collection), although interesting in subject, is quite as satisfactory in a good copy as in the original, thus indicating a lack of personality in the handling of the pigment. 216 E 217 S

Couture, a pupil of Gros and of Delaroche, is represented by his best work, *The Romans of the Decadence*, somewhat theatrical, but well composed and containing fine figures. It is richer than many contemporary pictures, and the figures have solidity. The feeling for space and atmosphere recalls Veronese. 156 W

Against the formality of the Classicists, on the one hand, and the insipidity of the Romanticists, on the other, there arose an opposing faction that strove to

VIII develop truth. This was the day of Balzac in letters
to be followed by that of Flaubert. In the language
of **Courbet** himself they endeavoured "to eliminate the
*143 E ideal." *The Interment at Ornans*, which aroused a
storm of controversy, is a sincere portrayal of a coun-
try funeral, in which the rude peasants, vigorous and
solid, of Courbet's own province, are frankly portrayed.
When the picture was exhibited, it was received with
a storm of opposition and proclaimed "low, vulgar, and
disgusting." But opposition only stimulated Courbet.
147 E His *Portrait of Himself*, entitled "*The Man of the
Leather Belt*," suggests a man of poetic, dreamy tem-
perament rather than an aggressive fighter—one who not
only blatantly defied art traditions but who, becoming
involved in political contentions, was declared respon-
sible for the demolition of the Colonne Vendôme. He
was fined for its entire restoration and died in Switzer-
land a bankrupt. But Courbet had a reverence for the
genuinely poetic. He considered nature and man
subjects worthy of treatment without false adornments
—E without classic or romantic allusions as in *The Source*.
145a W In his landscapes,—*The Gathering of the Deer*—he
reproduced nature exactly as he saw it, without allowing
any intervention of personal temperament, such as is
found in Corot. Though the pictures sometimes lack
atmospheric depth and are somewhat hard, they are
sincere transcripts of primitive nature and reveal a
feeling for fresh greens, rare at that period. The
144 S *Wounded Man* is famous because of its realistic portraya
of a gruesome subject. Courbet laid on paint with a
palette knife, attaining great dexterity in securing broad
—W effects of transparent colour. *His Atelier of the Artis*
is one of his most pretentious canvases, honest in vision
capable in treatment, but badly composed and a litt

fatiguing. The picture lacks the splendid synthesis of VIII
Delacroix. It breaks into many parts (1).

While Courbet was reforming the subject matter of painting, through a selection of realistic scenes, **Manet** was reforming technique, and above all the "way of seeing." Though perhaps not a genius of the first rank, he was yet an original creator and one to whom modern art owes much of its freedom and power. The *Olympe* 613 S
can best be studied by contrasting it with the *Odalisque* 422 S
by Ingres. To many the picture is revolting. That is because Manet, instead of idealizing an unpleasant subject, has treated it frankly, presenting the insolent character of a bold courtesan with revolting sincerity. There is no affectation of sentiment here. The unlovely character is depicted exactly as Velasquez set forth the deformities of dwarfs. In the angular nude figure, Manet protested vigorously against the elegant, over-refined, ideal nudes then in vogue—nudes carefully and smoothly painted. To the undulating form and wax-like flesh, he opposed a figure in which the shoulder of the Olympia takes its proper place behind the breast. In the treatment of planes, the feeling for values, and the free play of brushwork, Manet had learned much from the Spanish school, especially from Goya. The "Olympe" is a fine study in a distinction of values. Note the difference in the light on flesh and on fabrics. The qualities of the white flowers, the white paper, the yellow-white flesh, and the creamy white fabric are subtly distinguished and well contrasted with the dark hangings, the black negress, and the black cat—the last introduced merely as a positive accent in black.

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(1) Several excellent Courbets and Daumiers are in the Petit Palais.

VIII The picture is interesting as a technical achievement and as marking the beginning of a new epoch in art. It is beautiful as a masterful handling of paint. Note the simple way in which the ankle is modelled, the subtle, suggestive shadows around the loosened slipper, and the skilful, broad brush strokes in the drapery, producing exquisite lustrousness. As a type, as a conception, the "Olympe" is unlovely. It is indeed a defiant challenge to the portrayal of ideal beauty. The artist wanted to prove the beauty of paint, truthfully handled, even when representing an awkward and displeasing subject. Manet perceived objects sharply and painted them clean cut against one another in distinct planes instead of breaking down the colours and merging the objects into one another by a modulation of tones as in the Venetian and English schools.

Henri Regnault, another artist of the nineteenth century inspired by Goya, had a rare appreciation of the brilliancy of colour. He did not live, however, to fulfil
770 N the promise given in the *Equestrian Portrait of General Prim* for he was killed fighting in the Franco-Prussian war. (See 3rd floor 19th Century Art).

Daumier, who is now recognized as a masterly painter besides being a poignant satirist, reveals in his
—S *Scapin and Crispin* the keenness of penetration, the intensity of feeling, and the solidity of workmanship in modelling the human form that mark the true artist. He has a fluid technique and a feeling for volume rare, not only in the 19th century, but in every age.

One of the remarkable artist of the nineteenth century for his ability to convey an effect of intense sunshine and shadow through artificial means is **Decamps.** He is especially interesting because of his independence of teachers. In temperament he was allied to Delacroix

and, like Delacroix, was drawn into the Orient by its wealth of brilliant hues. In management of light and shade he probably owed something to his contemporary, Bonington. But he was essentially a modern in his ability to draw poetry from the commonest objects : from a few walls and stagnant water—*The Ruins of Aigues-mortes*, dulled now by time, as the colours have not held. VIII – S

In the Thomy Thierry collection are many of his canvases : themes of daily life — *The Bell-Ringers;* weather-beaten wall — *Street in Smyrna;* homely little animals — *The Rat Withdrawn from Society.* He was wholly preoccupied with the contrasts of light and colour. of dark browns against golden hues, of intense blues against yellows or reds. In subjects taken from the poverty-stricken lives of the lower classes, *The Knife Grinder*, *The Beggar Counting his Gains*, and *The Catalins*, shabby, ragged figures absorbing and reflecting light, he saw picturesque material blending with the landscape to form colour harmonies. He aimed at a truthful rendering of nature, but, in his endeavour to attain to the full brilliancy of sunlight, he darkened his shadows heavily in order to enhance the light by contrast. He is the poet-painter of tattered garments and crumbling walls. and, in richness of effect, homeliness of subject, and poetic breadth, he is not unlike Rembrandt. His fine sense of composition and his feeling for intermediary tints in the play of light and shade, as in *The Valet and the Dogs*, one of his most successful Salon pictures, make even the simplest scenes of Decamps delightful. The Oriental pictures have local truth and naturalness, for they are considered from the picturesque point of view without the introduction of a romantic element. His conceptions were original, and at times he indulged in strange conceits, as *The Elephant and Tiger at a Stream*, TT *2832 W *2827 W 2834 S 2831 S 2836 W 2835 N *2838 W 2840 S

TT especially interesting in contrasts of colour and in suggestive effects of light. His delightful humour found play in
2826 E such subjects as the *Monkey Painter*, which recalls
2841 E Chardin's treatment of the same subject, and in *Bertrand and Raton*. Decamps is particularly noted for his portrayal of animal life, especially of dogs, whose natures he sympathetically understood.

He had a marked influence upon the colour scheme of Diaz, a Barbizon painter (see Chapter XXVI) and upon **Isabey,** a painter of mediæval scenes in which tiny figures in vivid colours are introduced in a sketchy way to form pleasing decorative schemes, as in the
*2878 W *Marriage in the Church of Delft*, the *Procession*, and
2883 N
2884 N *Louis XIII at the Chateau of Blois*.

3 A great colourist, long unappreciated, is **Monticelli**, whose slight sketches here do not give as fine an idea
—S of his power in massing colours as the recent acquisitions in the Petit Palais.

Eugène Fromentin, the writer-painter, whose "Maîtres d'Autrefois" is a chef d'œuvre of French criticism, was, like Delacroix and Decamps, a painter
307 E of the Orient. His *Egyptian Women on the Banks of the Nile* is pictorial and simple. He saw in the Eastern
TT countries not so much brilliancy and vivacity as silvery
2876 W tones and repose. His *Falcon Hunt in Algiers*, while
365 W one of his highest keyed pictures, is marked by notes of cool colour, emerald greens, saphire blues, grays and luminous half tints of white.

Meissonier, a man of decided individuality, was as little influenced by current opinion as was Decamps. Like Decamps, also, his pictures suggest comparison with the Dutch masters, whose works he studied early in his career. His student days were attended by much self-denial, for his father, entirely unsympathetic, disapproved

of his taking up art and allowed him but ten cents a day for food. The young artist, however, soon met with success, his illustrations bringing in money and his thoroughly original paintings of tiny picturesque subjects meeting with popular favour. He selected almost at once the vein which made his name world famous, and his little masterpieces in miniature, such as *The Poet*, *The Reader*, *The Flute Player*, and *The Waiting*, little gems of tranquil, indoor life, usually containing but a single figure, sold for enormous sums. In his devotion to a pictorial ideal, to a choice of simple themes, and a minute and exact delineation of detail, Meissonier resembled the Dutch; but, unlike the Dutch, he rarely painted contemporary episodes. He was not a portrait painter, though he painted a few portraits,—the *Portrait of Alexandre Dumas* and the *Portrait of Himself*. He scarcely ever introduced women into his pictures, and such sketches as *The Washerwomen* and *J.-J. Rousseau with Madame Warren* are rare. Finished landscapes are also unusual, but he has left numerous outdoor sketches, such as *San Giorgio Maggiore, Venice*. He entered with historic imagination into past epochs, and, with the passion of an antiquarian, rose early to visit old markets. He made a serious study of costumes and accessories. If we compare him with the Dutch, perhaps the most severe charge that can be brought against him is that he did not reflect the life about him. Yet his love of the picturesque, the making of exquisite creations for the sake of pure beauty, can scarcely be condemned. Like that of Dou, his work is microscopically finished, but he is superior in his rendering of human expression, as in *The Three Smokers*. His technique, too, has more breadth and directness than that of Dou. Examine the "Reader."

TT
2889 M
2885 M
2887 S
3
2959 W
2981 S
2962 M
2971 W
1
2975 W
TT
2886 M

3 Note the brush strokes; they are free and vigorous, indicating decision of touch.

Meissonier's work is solid and sure, never mincing or finical. Were his small canvases magnified, they would at once be recognized as having been painted with boldness and freedom. This skilfulness he obtained by years of labour at conscientious, unerring precision. With unflagging industry, he frequently worked from ten to twelve hours a day. He spared no pains to arrive at truth. When he turned from the painting of genre subjects to historical 2957 S 2958 N scenes, such as *Napoleon III at Solferino*, *Napoleon III Surrounded by his Staff*, he worked out of doors; and, in order to study the movements of horses, he had a tram built in the grounds of his beautiful country place at Poissy that he might ride beside the galloping animals. His accurate draughtsmanship, his close fidelity to details, and his niceties of expression have led critics to remark that he failed to grasp unity of impression, that he was positive, hard, metallic, and wanting in air; that he was not a painter, but a skilful colourist. Even the critics who grant that the rendering of the texture of his horses' coats is marvellous, and that his interiors are elegant and fascinating, complain that there is a lack of feeling, of sentiment, in his pictures—that he was heartless. Undoubtedly the most just charge against him is that he rendered too much detail in moving figures, detail quite impossible for the eye to perceive. Yet Delacroix, his contemporary, the creator of vast canvases, one who CC used a bold, broad brush stroke, said : "Meissonier est le 87 N maître le plus incontestable de notre époque." His *1814* is in the Chauchard Collection where are also other of his delightful and well known small canvases.

In the Chauchard collection are represented two men who are late followers of the Romantic movement:

Henner, a gifted artist with suave handling, was CC
influenced by the chiaroscuro of the Italians. He unfortunately painted too many pale green maidens with flowing auburn hair who sit or lie on emerald grass beside turquoise pools. *The Reading Magdalene* is one 64 W
of his most effective works. He may be seen to advantage in the Petit Palais where **Ziem,** the orientalist, also has a room devoted to his works. Ziem is the painter of Venice, as well, and several of his oriental and Venetian scenes are in the Chauchard collection. By some he is 136 W
called the French Turner, and is said to have anticipated Impressionism. He is, however, more to be noted for the brilliancy of his palette than for an exact study of the radiations of light in nature.

SUGGESTED READING

L. Benedite ..... *Courbet.*
D. Bussy ..... *Delacroix.*
Brownell ..... *French Art.*
J. La Farge..... *The Higher Life in Art.*

CHAPTER XXVI

THE BARBIZON SCHOOL

VIII While artists in Paris were wrangling over questions of æsthetics in art, an unassuming school was quietly and unconsciously forming itself in the forest of Fontainebleau. Rousseau was the first to turn his back upon academic debates and withdraw to the little town of Barbizon. He was followed by Millet and Jacques, the painter of sheep. Around these men soon gathered a group of artists, who spent their days out of doors depicting fields and forests, peasants and cattle. Each artist worked faithfully to develop his own individuality, to portray nature as she revealed herself to him.

Theodore Rousseau, like the English Constable, is often called the father of modern landscape painting. Yet because he painted French fields and forests instead of the Roman campagna, reproduced trees and shrubbery in their natural setting instead of in a studied arrangement and failed to introduce the usual Italian ruins; because

As the works of the Barbizon men are in four different places it is well to look up all the pictures in Room VIII first (follow the margin). Then visit the Thomy Thierry collection and Rooms 4—9 and last the Chauchard collection. See note, page 315.

in fact, he indulged in an unauthorized style of painting, VIII
and had made enemies among the men in power, his pictures were for many years denied admittance to the Salon, and, when finally received, were badly hung. Rousseau accepted the commonplace realities of scenery, working out the differences in the appearance of various plants and in the structure of the bark on various trees with painstaking realism; but over his exact reproduction of details he threw the unifying quality of poetic light. He himself says :—

"That which finishes a picture is not the quantity of detail, it is the accuracy of the whole. No matter what the subject, there should be in it one principal object on which your eye always rests."

To this rule he adheres in the *Opening in the Forest* 827 E
of Fontainebleau, one of his best finished pictures. In spite of the careful rendering of weeds, moss-covered oaks, and lightning-splintered trunks and branches, the eye is carried by an effective distribution of light to the opening of the forest, where the cattle stand peacefully in a sun-bathed pool. Note the introduction of the bent, wind-swept tree in the background—how admirably it fills the space and accentuates the middle distance. The deformed tree was without doubt criticised as being a subject unfit for treatment. Jagged tree-trunks and splintered branches, favourite themes with Rousseau, were considered unfit for representation in art. Only nature idealized should be put on canvas. Rousseau's brutal frankness in portraying nature as he saw her affected the public much as Manet's direct presentation of a courtizan affects the public today. 1

The Marshlands (in the first room of the nineteeth 830 E
century painters on the third floor) is, on the other hand,

TT 2896 N 2895 W almost smooth in surface and quite serene and normal in subject. But the *Banks of the Loire* and *The Pond* (in the room beyond) have the rough, almost shaggy, surface that usually characterizes Rousseau.

Rousseau is one of the most difficult of the landscape painters to identify, for he sometimes laid paint on thickly 2902 W and produced dark,rich canvases, as in *A Village Among the Trees;* and again painted with minuteness and in a 2903 N high key, as in *Springtime*, brilliant in vivid greens and 2904 W in clear, far-reaching distance. The *Little Fisherman* is as suggestive and spirited as a Dupré. Rousseau, though treated unjustly by jurors and art-dealers, was always surrounded by loyal friends. When the Salon refused his pictures, Ary Sheffer exhibited them in his studio, and when Diaz was awarded the Cross of the Legion of Honour, he electrified the guests at the banquet by a toast to—

"Theodore Rousseau, Our Master Forgotten."

Dupré was Rousseau's intimate companion through many years. Yet, when Dupré was awarded the Cross and Rousseau was ignored, the injustice so rankled that Rousseau cherished resentment against his faithful friend, and severed all association with him. A man of impulsive and compassionate nature, he harboured an unfortunate girl who was a confirmed invalid. Later, becoming attached to her, he removed her to Barbizon, where he was thought to have privately married her. He was tenderly devoted when she lost her reason and refused to allow her to be placed in an asylum. Yet, after his death, it was discovered that he had never legalized the marriage. Throughout the greater part of his life he was exceedingly poor, but at various periods received comparatively large sums from the sale of several of his works. At such times

he bought rare prints, and upon one occasion, in the guise of a rich American, purchased a painting from Millet, who was then at the point of starvation. Rousseau and Millet had become close friends at Barbizon, and it was in Millet's arms that Rousseau died, from a stroke of paralysis brought on by the shock of learning that he alone of all the jurors at the Salon, had been denied the honour of promotion.

Millet, like Rousseau, suffered cruelly at the hands of unjust critics and unscrupulous art-dealers. Early in his career his little studies, such as *The Bathers*, done in the manner of Boucher and charming in grace and colour, met with success. But he overheard someone remark that a certain picture was done by that "fellow named Millet who always paints naked women," and his austere, clean, peasant blood revolted at such a reputation for posterity. When he was a boy, his grandmother, a woman of profound religious conviction, awoke him with : 642 E

"Wake little Francis, — already the birds have begun to sing to the Glory of God."

She wrote him later :

"Follow that man of thy profession who said, 'I paint for eternity'. For whatever reason never allow thyself to do any wrong work. With St. Jerome think continually of the call to judgment."

Of such ancestry it was but natural he should turn —with the approval of his brave wife, Catherine Lemaire, who realized the difficulties they would have to undergo —to depicting the life of the common people, with whom he was in sympathy by birth and training. The son of a Normandy peasant, Millet had been brought up to hard labour. He was, however, not without education, for a curé uncle had taught him to read his

VIII Bible and also his Virgil, and when he attended the art school at Cherbourg he read at night Homer and Shakespeare, Milton and Goethe, Scott and Byron, Hugo and Chateaubriand. He too was a poet-painter and at times
*643 W interested himself in a mere mood of nature, as in *Spring*, where the intense black clouds, contrasting with the brilliantly lighted apple trees in bloom, produce a striking bit of modern colour. With eyes half closed, note how the landscape takes on actuality, a feeling as of a drenched spring day after a storm. The tender apple blossoms, the thick growing wheat, and the hard earth are nicely discriminated. His eloquent rendering of rustic scenes, of the beauty, the pathos, the sublimity of humble life,
*644 W was appreciated by but a limited few. The *Gleaners*, one of his greatest canvases in grandeur of conception, sincerity of drawing, and splendidly illuminated distance, was declared—

"A promulgation of most seditionary messages."

In the patiently bent figures gathering the stray grains, critics discerned an outcry against the labourers who worked in other men's fields while the wealthy landowner piled up a rich harvest. For ten years Millet painted on, unappreciated, called a revolutionist and a demagogue,
TT because of the intense feeling aroused over his subjects—
2891 W such humble, earnest themes as the *Woman Churning*,
2890 E the *Washerwoman*, the *Burner of Herbs*, and the *Wood-*
2893 W
2895 W *cutter*, each and all treated with the simplicity and majesty that characterize Michel Angelo. He was thirty-four when he commenced to dignify the glory of labour, and began his dreary struggle with poverty. For two weeks husband, wife, and three children lived on less than six dollars. The sale of his *Haymakers*, however,

enabled him to move from Paris to Barbizon, where he spent the rest of his life. CC

When his *Shepherdess* (Chauchard collection) was exhibited at the Salon, he at last found himself popular: he received the Cross of the Legion of Honour and was made a juror at the Salon. But the commission to paint the historical scenes in the Pantheon came too late. Before even the sketches were completed the great poet of peasant life had passed away. Though he portrayed the humblest of scenes, Millet never depicted the ugly; and, no matter how lowly his subject, he elevated it to the level of the beautiful by grandeur of style, rugged simplicity of composition, harmony of line, and rich depth of colour, as in the lovely *Girl Spinning*, epic in pose and harmony; and the simple but effective *Little Shepherdess.* Here is no special peasant girl, Marie or Anne, knitting as she watches her sheep but the peasant girl of Normandy everywhere engaged in her eternal task. 104 W 105 E 100 W

The range of Millet's work is to be seen in such picures as *The Winnower*, a powerful study of a muscular action; the *Woman at the Well* — a sensitive pastel quiet in subject and fresh in tone; and *The Sheepfold*, poetic and tender, with a mysterious envelop of subdued light. 99 N 103 W 106 E

The Angelus, world famous and especially dear to Americans, is no finer as a work of art than many other Millets. But the poetic sentiment, with its storytelling interest, appeals to the general public. The theme lends itself more easily to the imagination than the more purely artistic "Shepherdess." Unfortunately, like many other paintings of the Barbizon School, it is growing duller year by year, due to the cheap paints the artists were compelled to use. 102 E

Corot, like Millet, changed his manner of painting

when well advanced in years. He was over twenty-six when he began to paint seriously, for his father had apprenticed him as a draper's clerk. Convinced at last of his son's inability to do business, he consented to give Corot an allowance of three hundred dollars a year and let him pursue his art studies. The young artist spent two years in the atmosphere of a school impregnated with David's teachings, and was there taught "to compose landscapes." A sympathetic observation of nature had been his chief pleasure from the early days when he sat on the banks of the Seine in front of his mother's shop on the corner of the Rue du Bac—"M^me^ Corot : Marchande de Modes"—or dreamed at the window of his father's country place, a house set in a marshy land where at twilight the trees were veiled by gray mists and the air saturated with sensitive, quivering vapour. Even when in Rome, producing in his first manner the enamel-like little views of *The Forum* and *The Coloseum*, he was struggling to seize the movement of things, the fugitive impressions of nature. His sketches made at this time, now among the drawings of the Louvre, are exceedingly interesting, to be seen together with some interesting figure pictures, in the rooms leading to the Thomy Thierry Collection. Here is the famous *Woman in Blue*.

One of his most pleasing pictures of this period is *The Studio* (in the Camondo collection), nice in values, firm in handling. Corot spent much time at Barbizon, the painters of Fontainebleau being his friends. His attitude toward the spirit of art was the same as theirs. He lived simply, never marrying, and except for several visits to Italy and for the summers with his sister in the country, his life was without episodes. He regularly sent pictures to the Salon, and the fact that they were unappreciated

did not disturb the serenity of his sweet, happy nature. He was wont to say :—

"Delacroix is an eagle. I am only a lark singing little songs in my gray clouds."

He concerned himself not at all with contemporary history or politics, yet during the siege of Paris in 1870, when nearly seventy, he worked among the sufferers, gave over five thousand dollars to relief funds, and carried ammunition for the gunners on the walls of the fortifications, suffering from deafness as a result. His kindliness and human sympathy were unlimited. The younger generation called him "Père Corot."

Upon the death of Millet, though himself ill, Corot set about providing for the widow and thirteen children. For Daumier he purchased a house when the painter, nearly blind, was about to be turned upon the street, and the fellow-artist wrote in gratitude :—

"You are the only man I esteem so much that I can accept from you without blushing."

The tender-hearted painter, blunt as a peasant, simple as a schoolboy, wanted to cover prison walls with his paintings.

"I would have shown these poor creatures the country in my own fashion. I believe I could have converted them to goodness by bringing them the pure, blue sky."

The country as Corot saw it was a poetic idyll stamped by the dreamy mysteriousness of his own temperament. His landscapes are interpretations rather than literal transcripts. It was not until he was forty that he mastered his technique sufficiently to create the tone poems for which he became famous. He especially loved to paint the willow with feathery touch, and to introduce,

7 here and there, in the foreground, flowers, with one stroke of the brush.

At a casual glance, two landscapes may appear similar, but penetrate them deeply and the subtle poetry of each will make itself felt. There is a marked difference
41 bis N in atmospheric feeling between the *Souvenir of Italy, Castelgandolfo,* charming in its warm distance and
141 N reflected sunlight on stone walls, and *A Souvenir of Morte Fontaine,* cooler and more silvery in tone.

The fact that his pictures can be easily recognized has led critics to charge Corot with mannerisms. But a careful study of his landscapes reveals the fact that he never reproduced the same scene, never painted a tree again in quite the same way, and never caught the same
VIII mood of nature twice.

*138 W The well-known *Landscape* (called also "A Morning" and "The Dance of the Nymphs") has the elusive silvery touch, the feathery trees, and the luminous tender radiations that characterize his best work.

Corot's suggestions came directly from nature. Often he arose at three in the morning to watch the light creep
TT over the face of things. He usually painted dawn or
2811 S twilight; at noon he "saw too well." *Evening* is characteristic of the way in which he loved to envelop the details of foliage in broad shadows and create poetry by a mysterious delicate light. It is for the idyllic quality of his landscapes, and for his truthful perception of
2812 E values,—especially evident in the *Eglogue* and the *Shep-*
*2804 E *herds' Dance,*— that Corot is justly esteemed. For though he failed to perceive the infinite variety of colours in shadows, which to-day the impressionists consider as indispensable in a faithful interpretation of nature, yet he caught the fugitive variations of light playing over the surface of things and in the atmosphere. His gray

tree-tops soar and his skies with filmy clouds recede in tender gradations between the branches. TT

The Valley is in a transitional style, and, while breathing an out-of-door atmosphere, is more definite in outline and more highly coloured than his late work. 2801 E

At times he painted picturesque village scenes, as *The Gate to Amiens*, *Thatched Cottages*, *The Road to Sèvres*, and *the Road to Sin-le-Noble*, delightfully French in feeling. *The Pond* is an interesting composition because of the trees against the setting sun. The straight lines, while developed by the reflections in the water, are at the same time broken by the fluctuating rays of light. Observe the effective touch of red in the cap of the seated figure, a colour Corot frequently introduced in his greens for accent, as red is green's complementary colour. 2802 W *2809 E 2803 E 2810 E 2807 W

Several fine Corots are in the Chauchard collection, among the best being *The Mill at St. Nicholas-les-Arras*. CC 27 E

Chintreuil owed much to Corot, adopting the same idyllic style. He saw nature in spring greens, as in *The Clearing* and *Sun and Rain*. 123 S 125 S

Jacque, the painter of sheep, has a large canvas of his favourite animals, *Sheep*, in the next room; and a smaller, more telling little picture in the last room of the Chauchard collection, while a more important canvas is in the hall just outside. 166 W 70 W 71 S

The Barbizon poet of colour was **Diaz de la Pena,** Just as Corot loved the silvery lights of dawn and twilight, so Diaz loved the joyous glint of brilliant tones in sunlight. His highly imaginative, sensuous creations were the expression of an ardent southern temperament, for Diaz was Spanish by parentage. He was born in Bordeaux, while his parents were fleeing from the revolutionary upheavals on the other side of the Pyrenees.

TT The mother, working her way as governess, succeeded in reaching Paris with her baby. Here the boy grew up, painting with Dupré and Cabat in a porcelain manufactory. Diaz was an enthusiastic supporter of Delacroix, whose colouring he instinctively appreciated; Correggio was his model among the old masters, and it was from copying the "Antiope" that he acquired the golden blond tones and supple flesh modelling that characterise 2858 W his early work — as evident in *Venus and Adonis*. Millet was his lifelong friend, and, like Millet, he at first painted nude figures, and was besieged by buyers for his nymphs and Venuses. Later, his intense admiration for Rousseau led him to Barbizon, where he attempted to realize on canvas his gorgeous dreams of nature. The figures in his landscapes are mere forms introduced for the sake of colour and for romantic interest, as in the deco- 2854 W rative little panel *Nymphs Under the Trees*. They are 1 rarely of interest, and even in his charming fantasy, *The* *255 S *Bohemians*, where they have more personality and attractiveness than usual, they are primarily the means of emphasizing the scintillating, gem-like brilliancy that marks his style. For, above all, Diaz loved the very medium in which he worked. Paint, with its gleaming surfaces and its rich and lustrous depths, was as entrancing to him as jewels.

TT He delighted in forest clearings where rays of sunlight *2861 S gleam in the foliage, as in *Under the Trees* and *The* *2857 W *Clearing*. The birch was his favourite tree, and he painted its white bark with love and skilful understanding. The same trees and the same glens served over and over again, for the flicker of the sun's rays and the amber light through the forest. Curiously enough, the romantic tendencies of Diaz, and his poetic sensitiveness, in no way overbalanced his common sense. His nature

was forceful and sane, and, in the life at Fontainebleau, TT
he incapable Millet and the erratic Rousseau leaned upon him for advice and strength. In spite of the fact that, owing to a poisonous bite in youth, he had had a leg amputated and wore a wooden one, he was always cheery and energetic. He was a good financier; his pictures sold well, and he became rich. Always a great collector, his home was filled with curios. Late in life he sought out objects that reminded him of his youth and of his former friends. For one of his own early studies which he had sold at twenty-five francs, he paid three thousand. Several of his jewel-like canvases are in the Chauchard collection.

Another artist who received his early training in a porcelain factory was **Troyon.** Some of his pictures have hardness of outline and enamel-like finish, faults which he was many years in overcoming. The *Feeding* 2907 N
the Chickens, while broad in treatment, has the clear colour, intense contrasts and brightess that suggest porcelain. In his most famous picture, he succeeded as admirably as did Corot in rendering the light of early VIII
morning. *Oxen Going to Work* is a masterpiece, not *889 E
only because of the excellent portrayal of cattle, but because of the splendid feeling for dawn and for the morning air in which the cattle seem naturally to move. Unfortunately the tender sky is blurred and streaked, the result of time and bad paint.

The same breadth of treatment, the same gloriously diffused light, the same vigorous accents, are found in this Troyon that are found in Cuyp, by whose pictures Troyon was influenced when in Holland. Much of Troyon's work, however, is less luminous. Even the companion picture, *Return to the Farm*, is heavier. But 890 E
the animals are painted with his usual skill, and a peace-

TT ful spirit of eventide pervades the landscape. The two pictures are not only a study of the contrasting effects of morning and evening, but also of the arrangement of light. In the former, the sun is at the back, and the shadows fall directly forward, the figures, except for the sharp, high lights, standing out boldly against the lighter and making decided accents. In the latter, the sun is on one side and the cattle, strongly illuminated, are placed against the dark wood.

Troyon's interpretation of nature is far more literal than that of Corot. There is no elusive mystery in his
2915 W landscapes, and even in such scenes as *The Meeting*, where the raised dust modifies all objects, Troyon treats the subject with perfect frankness. The dust, though it softens outlines and harmonizes tones, is real dust, through which the life-like little sheep must make their way.

2913 E
2916 E
*2909 E *The Turkey Girl*, *On the Heights at Suresnes*, and *Morning* are among his most poetic works. Troyon's poetry is robust and resonant, rarely fanciful or dreamy — the poetry of a man who accepted the realities of life. He himself had little education; was, indeed, almost illiterate. Unlike most of the artists who painted at Barbizon, he early achieved success, becoming Chevalier of the Legion of Honour when thirty-nine. His brilliant truthful transcripts of nature and his sympathetic rendering of animal life made him popular with the public.

CC
132 S Several particularly nice Troyons are in the Chaucharc collection, especially in the first room.

Dupré was preceded immediately by **Huet,** who
1 revolting against classic landscapes, attempted to give a
412 N subjective impression of nature, as in the *Flood at St*
2947 W *Cloud* and *High Tide near Honfleur*, and by **Cabat**
2931 W who painted *The Pond of the Ville d'Avray*.

Cabat exerted a marked influence on **Jules Dupr**

in boyhood, who in early life painted quiet, pastoral TT
scenes, as *Normandy Pastures*, attractive landscapes that 2868 S
did not repel, as did the wilder scenery of Rousseau. The names of Rousseau and Dupré will ever be associated, not only because both were pioneers in modern landscape painting, but because of the close friendship between the two which endured many years and which was tragically broken by Rousseau's unreasoning jealousy. After the rupture, Dupré lived in comparative retirement, painting the scenery of western France, barren hillocks, and low-lying plains overgrown with heather, such as *Waste Lands*, one of his most poetic renderings *2872 W
of melancholy solitude. The last few years of his life, after Rousseau's death, were spent at Barbizon. Dupré's conscientious desire to render perfectly what he saw makes his work at times seem laboured. The richness and solidity become heavy. Like Rousseau, Dupré was influenced by Constable, and he especially studied clouds and wind, usually depicting a fitful mood of nature.

He was absorbed above all in cloud formations, in the phenomena of weather and light, which he succeeded in portraying with rare skill, as in *Sunset After a Storm*. 2875 E
He was particularly fond of oaks, not tall, majestic oaks, but the low, wide-spreading kind, with twisted branches and thick foliage, such as are seen in *The Great Oak and* *2873 N
the Watering Place, one of his richest canvases. Dupré at his best has admirable depth of colour and richness of quality, as *The Little Cart*. 2865_W

Somewhat akin to Dupré in his interpretation of nature is **Daubigny,** but his scenes are more tranquil and he especially favours poplars. 5

Springtime has a delicacy of touch, a lyrical quality, 185 E
characteristic of his work. The picture, a masterpiece of happy gradations of tone to the far distance, of soft

greens and shimmering freshness, won for the painter the Cross of the Legion of Honour. Blooming apple orchards and growing meadows were scenes he loved from boyhood, for, though Paris-born, he had spent many years in the country, owing to ill-health.

—W. Several of his other pictures, as *The Harvest*, are broadly painted with large sweeping brush strokes. Nevertheless he succeeds in producing a delicate and sensitive autumn scene, mellow and tender, with far-reaching luminous, yellow stretches.

Before he was nineteen, he and a fellow artist had saved up enough small coin, by dropping it into a chink in the wall (whence it could only be extracted with the aid of a crowbar), to support them on a tramping expedition to Italy. They were gone eleven months, and returned with money in their pockets. Daubigny was self-reliant, and ever an indefatigable worker, producing innumerable vignettes which supported him, and gave him an opportunity to paint leisurely. His etchings are highly valued. For several years he lived with three other artists in community life, sharing a common table, common purse and common interests.

He was happy by temperament and his life was without friction. After his marriage, he built a simple country house near the Oise, a river he has made famous by innumerable scenes painted from his house-boat, the "Bottin," in which he used to drift for many miles. The vestibule of his home was decorated by Corot. Daubigny himself lined the walls of the drawing-

TT room with landscapes, and painted fairy tales for the
2819 S bedroom of his daughter. The *Boats on the Oise* is one of the peaceful views from his favourite haunt.

Daubigny is the simplest of the landscape painters both in the unassuming selection of his subjects and in his

technique. *La Vanne* has the cool, blue note he especially favoured. Frequently he employed touches of pure white by introducing ducks or storks. His lush greens are more vivid than those of Dupré or Corot. TT 2818 E

There is no dramatic element in his pictures, as often in Rousseau, and but little subjective personality, as in Corot and Diaz. He accepted a scene as it existed before him, and scrupulously recorded it. He painted the simple harmonies of nature, never attempting the unexpected, the uncouth, or the sublime. He was fond of depicting sleeping waters, as *The Pond*, *A View on the Thames*, *The Flatboats*, and *The Mill at Gylieu*. His pictures are full of freshness and air. *The Pond of Storks* speaks of his love for blossoming fields, for the exquisite in nature. 2825 E 2821 N 2820 N 2822 S 2815 E

Late in life he developed a new style, aiming at singleness of impression, as in *The Vintage in Burgundy*, where he emphasizes one strong tone and lays on thick colour broadly, producing a sketchy effect. He remained always a painter of French landscapes, though he travelled widely, visiting Italy, Holland, and Spain, the last in company with Regnault. VIII 184 S

Compared with the classic landscapes of preceding generations, the Barbizon representations of open-air scenes have freshness and vitality. But, while exquisite and harmonious as artistic creations, and suggestive of nature, they are nevertheless low in key, falling far below the actual pitch of real colour in nature, and their shadows have not the luminous variations found in Monet and other impressionists who followed after Monet.

J. W. Mollett .. *Painters of Barbizon.*
J. Cartwright ... *Corot and his Friends.*
Meynell ..... *Nineteenth Century Artists, English and French.*
Knight ..... *Millet.*

CHAPTER XXVII

THE IMPRESSIONISTS

In 1863 the jury of the Salon rejected a group of painters " en bloc ". The Emperor ordered a special exhibition. This exhibition of despised pictures was the celebrated " Salon des Refusés ", where Whistler, Jongkind, and Fantin Latour exhibited, as well as other painters whose works are now disputed at a sale, and above all the famous Impressionists themselves, Manet, Monet and Renoir.

According to one critic, it was in this salon that Monet showed his atmospheric sunset which he called " Une Impression ". According to another this sunset was shown at a later exhibition. Whatever the exact time and place, certain it is that the critics came out laughing at " Ces Impressionnistes." And the name was coined! At first a term of opprobrium, it soon became the proud title of the men who met together at the café Guerbois for an exchange of ideas and who exhibited together privately for many years.

Other artists had painted with full, free brush strokes in an impressionistic way to express motion, as Guardi.

Many had tried to render the fresh high key of nature as Constable and Courbet. Several had set up their easels out of doors, as Constable and the Barbizon men. And they and Courbet had discarded unreal, literary themes, both classic and romantic, to paint the commonplaces of everyday life. Some even had employed broken colour, as Rubens, Delacroix, and Turner.

The Impressionists differ from these, their predecessors, in that they stressed the use of broken colour, and developed a technique based upon the division of tones, and made use of complementary colours. They laid most of their paint on in dashes, or what is known as "des taches de couleur," and their colour was pure, not mixed on the palette. They juxtaposed a streak of blue against a dash of yellow in such a way that, at a distance, only a vibrating green was produced : this green, developed in the eye by the action of the optic nerve, they discovered to be higher and more vibrant than a green mixed on the palette from the same blue and yellow.

Then, too, the Impressionists, in their study of colour vibrations, perceived that shadows were not black or brown or gray, as found in the old masters, but that they were full of their own colours which were merely of a different quality due to the difference in their vibrations and to the reflections of surrounding surfaces.

These pictures of the Impressionists, the direct ancestors of the myriads of modern works that hang in our exhibitions today, were decried as atrocities fifty years ago.

The immediate forerunners of this modern movement were **Boudin,** the first master of Monet, who has some watercolours on the frame; and **Jongkind,** whose Dutch scenes, such as *A Landscape in Holland, Boats near the Mill,* are faithful in values and notable for the effects

produced with simple means. In his values and technique he stands midway between Corot and Monet.

It was **Claude Monet,** however, who the first sought to create tone poems in paint by using swift notes of pure colour to render an impression of objects enveloped by radiant air, — air palpitating with volatile light which broke up all objects, apparently static, into colour vibrations. He analyzed light, disintegrating it into prismatic colours and developing a chromatic scheme.

Monet maintained that a picture was not in the subject matter itself, but in the envelop of light that affected the subject matter; that there was no such thing as local colour in an object, but that the colour of an object changed according to the light to which it was subjected, — the hour of the day, the climatic condition, and the season of the year.

His series "The Haystacks" treated the same comparatively shapeless mass, modified by light. The tones of the morning differ from those of the evening, those of noontide from those at three o'clock. In autumn his haystacks are golden and vibrant; in winter, white and cool.

Different series followed. Of the seventeen unusual colour compositions of *Rouen Cathedral* there are four in the Louvre. The form of the cathedral, with its massive towers against the sky, is quite ignored. There is even no foreground, no sweep of pavement to relieve the eye : merely the glory of colour evoked out of the old stones by the magic of light.

184 E On a dull day full of moisture, as in *The Portail, Gray Weather*, they are enveloped and the colours draw close together in a harmony of purple and violet. When the sun falls brilliantly on their jagged surfaces, as in 187 E *The Portal and St. Alban's Tower*, they are quickened

by their rays to a citron yellow with touches of blue green, and in the shadows turned to a purple blue.

Reddish saffron are the stones in *The Portal in the Morning Light*, while in *The Portal and the Tower of St. Alban's, an effect of Morning*, the tones below are blue and the first warm rays of the rising sun bring out soft gold and rose tints in the stones of the old tower. 185 W 186 W

Very pure but less unusual, for it is an early work, is the *Cart on the Road to Honfleur*. However compare this high keyed snow of a bluish cast with Isaac van Ostade's snow scenes, which are of a yellow tone (today at least). 1 179 S 3 1825

Monet's sensitive eye analyzed the disintegration of light into prismatic colours, as in *The Seine at Vetheuil;* and in the *Sunset, Vetheuil*, one of his most opalescent canvases, the pure tones lie next to each other in fine gradations wholly ignored by older landscape painters. 2 191 S

The Nymtheas, or series of exotic waterlilies in his own Japanese water garden at Giverny, are resplendent colour masses. In the old sense of the word there is but little composition. There is no skyline, only a rustic bridge, the banks, the lilies, and a bit of the pool, on whose reflecting surface is caught a little of the blue sky. For his composition the artist depends entirely upon a play of colours. The result in both of the lovely canvases here is as far as possible removed from the old classical ideal of a noble, literary theme. One is a fine symphony in wine reds, with subtle gradations and contrasts; the other cooler, with more play of blue and green tones. Monet appeals directly to the æsthetic emotions, not to the story-telling consciousness. 190 N 189 N

In the *Houses of Parliament, London*, one of the series of the Thames, painted ten years after the Rouen series, he evokes the mystery of the conflict between the 1 192 W

1 sun and the fog. The light breaks the moisture up into irridescent particles and the massive buildings enveloped in mist become vague forms trembling in the blue atmosphere.

The followers of Monet carried on his analytical studies of colour vibrations and created landscape which reveal an intimate penetration into the tone harmonies of nature. At times their pictures are very reminiscent of the master; then again each artist expresses himself in a more purely personal way.

206 W **Alfred Sisley,** is always lyrical, as in his *Moret,*
200 N *Banks of the Loing, The Inundation at Porte Marly,*
3
203 S especially lovely in tone and feeling, and *Snow at Louveciennes.*

Camille Pissaro has a crisper touch than Sisley and
1 his colour notes are a little more intense, the transitions
194 S sharper, as in *Hoar Frost at Anvers-sur-Oise.* Sisley's scale is more tender and more suave. These pictures today are looked at with pleasure and with surprise that their high key, their out-of-door freshness and their technique could have created such a storm as waged around them.

For many years **Edouard Manet,** rich, prepossessing, influential and unafraid, was considered the founder as well as the champion of Impressionism, because for twenty years he nobly fought not only his own art battles but those of his friends.

He was however well in the arena before he took up Impressionism and only a short period of his career was devoted to it. From the first he saw things in a broad
172 N way, as in the *Lola of Valence,* sweeping in pictorial effects with a full, free brush and indicating the modelling with a few strokes. He simplified both his planes and his palette, as did also Whistler. There is in this

picture a little of the Japanese decorative quality, a char- 1
acteristic that was creeping into art about this time.

Manet's outlines are usually clear cut, though never hard. There is no breaking down and fusing of tones, as in Titian and Gainsborough. Indeed contrast Manet's handling with that of his contemporary Delacroix, who has a dramatic *Horses Fighting in a Stable* in the col- 170 E
lection. Delacroix is powerful because of his richness and his verve.

Manet, on the other hand, is reserved. He has pre-eminently the sense of style. He is a great artist largely because of his masterly handling of the brush, a great virtuoso in paint. He had that sense of style which is the expression of personality. As his was an imposing personality, frank and virile, just so his pictures have an individuality that is direct and imposing. His technique was built up early on the technique of the Spanish artists, especially upon that of Goya.

Manet abolished the then prevailing studio custom of having the light fall upon the model from above or else from the side, and placed his figure in a full glare, as in the *Boy with the Fife*, a masterpiece of simplicity, char- 173 S
acterization, ease of brushwork, and effect. The position of the light has tended to wipe out the modelling of the face, which is seen as a nearly flat surface, but which nevertheless Manet has succeeded in deliniating. Here is a lad, independent and proud,—conscious of his trust.

The outcry raised against Manet's "Olympe" (Salle VIII), a protest against the artificial poses and literary tendencies of his day, has already been alluded to. It is superior in craftsmanship to the "Breakfast on the Lawn," an earlier work which is in the Moreau Collection of the Arts Decoratifs.

4 N The *Study of a Woman in Blue*, remarkable in flowing brushwork and in colour, is in the Louvre in the collection of French art on the second floor beyond the furniture collection.

Manet was well known as a painter, both championed and condemned before he came into the group that met at the Café Guerbois, the group usually known as the School of the Batignolles before it was named the School of the Impressionists.

177 E Even his *Porte at Boulogne* is more Whistlerian than Impressionist, for it is precious in its use of blacks. The Impressionists practically banished black from their palette, using it rarely and merely for accent. Because Manet understood and sympathized with the Impressionists and experimented in their technique and helped them in their struggles, he became their champion and upon him fell the full wrath of the critics and the public.

3 Late in life he developed an interest in pastels because
180 E of their freshness and clarity, and the *Bust of a Woman*, firm in technique, is of a flower-like delicacy, and charmingly elusive in feeling.

Two of the greatest artists of the Impressionist Group, if not indeed of all French art, are **Renoir** and **Degas**. Like Manet and Monet they discarded literary subjects, painted with a full free brush, and raised their colour scheme. They produced some pictures in which the envelop, or palpitating colour engendered by light, was the theme, frequently employing the Impressionist technique, namely the use of pure, juxtaposed colour spots, and observing the laws of complementary colours.

But neither of these men limited himself to landscapes nor, indeed, to any one subject or technique. Degas was too great a psychologist to be satisfied with a study of light alone and with the appearance of things. Renoir

was too fond of the sheer loveliness and possibilities of paint to confine himself to the truthful aspects of nature. 2

Degas at first painted academic subjects in a whimsical way and then became almost brutally realistic. Both manners may be seen in the Luxembourg. Later he began to specialize on race horses, then women at their toilet, washerwomen, and ballet girls. For all expressed movement.

The Gentlemen's Race, Before the Start, is a comparatively early work wherein already are found his interest in and fidelity to fugitive motions, effective massing, and contrasting lights. 158 S

The two pictures of the races *Before the Tribune* and *At the Races* are of a later period and reflect equally truthful observations. *At the Races* is especially fine in values, in the study of horses in action and repose, and in the contrasts of brilliant scarlet and yellow, blue and black against a ground of green. 165 S 166 W

His ballet girls, astonishing portrayals of actual life behind the scenes, are alive; and from the tip of a finger to the tip of a toe there is a unity and a coherence of movement rare in art. In the *Dancing Class,* where the movements are not all grace, the women are hardworking pupils, ugly, some ungainly. Here is laid bare with awful truth the hard grind necessary to develop that power which can create the illusion of perfection. There is no prettiness. Observe the unity of action in the woman reaching to her back, and the fulness of bodily expression in the professor leaning on bis stick. The inimitable drawing to express inner emotion recalls that of Rembrandt, especially that of the sick man in his "Good Samaritan". In their inevitability the figures of Degas often suggest those of Rembrandt, and in their synthesis of motion Michel Angelo and Millet. 163 S

The composition of the " Dancing Class " is curious;; the view of the room is chosen at an unusual angle,. which is emphasized by the way in which the perspective through the doorway to the window beyond leads the eye to the left, and then by the run of the lines on the floor to the right which tends to bring about a balance.. The firm-toned upright panels sustain the air of stability.. The apparently loose arrangement of the figures, the conflicting lines and contrasting masses are held together
3 by the blacks.

162 S *The Rehearsal at the Ballet* is done wholly in grisaille, or black and white. Yet the scene glistens, the fabrics shimmer, and the stage is filled with a suggestion of colour. Degas' psychology and his dramatic feeling are here marked; for the women close at hand are the same ungainly creatures of the " Dancing Class ", while those in the mysterious distance are, through their
3 art, the filmy ballet-girls of the footlights.

160 S Observe the light and air in the *Foyer de la Danse* and the remarkable distinction of values. Here is another supreme achievement, one of Degas' greatest pictures. How true the figures, — the master with upraised hand, the attentive girl seated on the right, the pupil practising! How perfect the textures, — the hard floor and chair, the soft tulle! Moreover the spotting of the lights and darks form a decoration, unusual and attractive.

217 S In *The Star* there is again that extraordinary sense of unity in motion that makes the figure on her wiry muscles seem actually to bob. Not pretty, not even graceful, the dancer is nevertheless convincing. She is a Première Danseuse, very sure of her art. And how sure the art of Degas with his sketched-in colourful figures in the background!

Curious in composition and compelling attention, with

its rhythm of line in the human figure, its lights on the interestingly modelled flesh and its audacious, delightful yellow chair is *After the Bath; Woman Wiping her Feet.* *The Tub* is an even more daring study of composition and light. 3 221 N 222 S 2

The Pedicure, in its keenness of analysis, its admirable presentation of a homely theme, its unobtrusive attention to detail, and above all in its execution, is a masterpiece. The vision and handling of Degas is French but there is in him the realism, the psychology, and the craftsmanship of the Little Dutchmen, of Jan Steen, Vermeer and Peter de Hooch. The simple theme is enobled by his craftsmanship. Observe the drawing of the patient, the handling of the creton, linen, and other still life, above all the rendering of the light. 161 W 1

The Absinthe Drinkers is a perfet study in degredation, a cruelly frank presentation of the types that infest the boulevard cafés, and if, as is said, the man who sat there is the painter and engraver, Marcellin Desboutin, one is the more impressed. 164 S

In *The Washerwomen* note the pressure exerted by the shoulders in the woman ironing. The head partakes of the muscular strain and responds accordingly. The woman yawning reaches upward with a motion that causes a reaction of the other parts of the body which Degas has seized. The figures are complete units of expression. 168 E

If Monet is the magician who caught and fixed the scintillating colour radiations of light, **Renoir** is the alchemist who mixed conflicting lights,—waves of different colour falling upon the same surface. According to some he is the unconscious leader of the school of Luminists, those who strive to express the battle constantly being waged between two rays of different colour upon a third,

2 and, even, of the influence of that newly formed colour, the composite, upon the surrounding colours; and so on back and forth, a constant interplay and modification of tones. *The Woman Reading* of the Luxembourg is such a study of reflections and refraction out of which he evolves a tone harmony. At the Luxembourg, too, are his early essays at catching the flickerings of sunshine and shadow; in the famous "Moulin de la Galette," the waves of light and shade on a throng of people; in the "Nude," the spotting out of doors on bare flesh.

But it is preeminently as a colourist that Renoir is great. He is indeed one of the greatest of the French
196 E artists in his gamit of luscious colour. No picture in the
198 E Camondo collection, unfortunately, can give any con-
197 E ception of his incredibly subtle tone harmonies, for the three here are mere studies made late in life when the artist was working with his dissonent reds to produce effects, much as Wagner and his followers were wringing music out of their clashing combinations. But, while these studies are essentially studies to be understood by artists, the "Two Girls at the Piano" in the Luxembourg is recognizable by all as a masterpiece. If any four inches of the canvas were cut away the bit would be a precious Renoir. For in a tiny space he combines innumerable rare tints of the same colour and contrasts them with lovely, rare tones that again are subdivided into tender sensitive hues. His brushwork is so supple that the surface has a satiny quality, and his handling has a personal charm, each brush stroke being full of rhythm and suavity.

A contemporary of the Impressionists, and one who developed also an individual technique was **Cézanne.** He analyzed the decomposition of light and the division

of tones with an intensity amounting to fury. He laid his paint on thick, saying that he wished to give Impressionism a permanent form. His craftsmanship remained rugged and he himself felt that he had never accomplished what he set himself to achieve. For while he ranks as a great painter of still-life,—*the Dahlias*,—yet he did not create the masterpiece he dreamed of creating. He has today however a school of followers, who speak of him reverently as the "Maître d'Aix," from the town in Provence where he was born. 1 152 W 154 E

According to his neighbours he was quite mad, some even relating that he was too absorbed to attend his mother's funeral. Certainly Cézanne was a man obsessed with one idea, that of painting. Objects existed for him to be translated into paint. He attempted to discover and fix scientifically the actual values of colours, and his preoccupation with the innate qualities of paint lead him often into ignoring anatomy and drawing. He is difficult even for artists to understand. By some he is considered to have revolutionized painting more than any artist since Leonardo da Vinci. Many of his followers worship even his bad drawing and slavishly copy his faults, such as the famous stovepipe arm in the *Card Players*, while they are unable to grasp and develop the principles of his original manipulation of paint as worked out in the shoulder of the man to the right, one of the subtlest bits of colour modelling in art. The table likewise is handled with extraordinary skill. 3 153 W

In his *House of the Hanged Man* observe how closely the thick paint is laid on, one note next to another; and then look at the picture from across the room. This canvas is one of his most successful, for the colours take their proper places and develop form, by sustaining their own values of vibration. 3 151 N

Cézanne did not see objects pictorially as Manet did, who swept in broad masses of smooth colour with simple modelling, nor swimming in colourful light as did Monet, but rather as giving back colours which had their own given qualities and values, due to their own wave vibrations, just as notes in music have their own sound vibrations.

The laws of perspective have been scientifically determined, and likewise the laws of vibration that controll sound. Cézanne spent a long life endeavoring to seize and fix the laws of the vibrations of colour, to determine just how much certain notes recede and others advance.

As the result of the scientific discoveries of Helmholtz, Chevreuil and others, of the analytical vision of Monet and his followers, and of the application of Cézanne to colour principles, artists today take up colour problems to study just as they work out problems in perspective.

The ninteenth Century was fertile in its production of men with individuality. Two artists who made Impressionism serve their unique personalities are **Toulouse Lautrec,** the bitter satirist, who has some of his poignant observations of contemporary life here; and **Van Gogh,** the Dutchman, of sad existence and tragic end. The latter, with Gauguin (who may be seen in the Arts Décoratifs), is classed as of the school of Neo-Impressionism, which Maurice Denise, one of their great men, has expounded in his "Theories." His personal handling may be observed in *Friullaires in a Brass Jar.*

3 207 N

1 208 W

A great Frenchman, who lived apart and worked out a personal art, concerning himself not at all with the controversies of the Realists and the Impressionists, was **Puvis de Chavannes.** At first not appreciated, he was at last given commissions, and his noble frescoes may

be seen in the Sorbonne, the Pantheon, and the Hotel de Ville in Paris, and in the Municipal buildings of many other French cities, as Amiens and Dijon. 3

The small, lovely little picture here, *Women on the Seashore*, gives no adequate idea of his spacious sense of mural composition. His idea as a decorator was to beautify a wall and in no way destroy its sense of support. He therefore avoided any perspective that would trick the eye and laid his colour on in broad flat washes. He filled in his surfaces perfectly, leaving no "holes," as the artists say, and, even in this small canvas, his classic sense of balance, of serene harmony and of repose can be appreciated. 195 S

The Camondo collection with its Manets, Monets and Degas, its Corot, Delacroix and Puvis de Chavannes, emphasize to an interesting degree the fact that art has many forms of expression and that it can be bound by no systems. The great artist must be free to express himself in his own way, guided by the past but still more by the eternal laws of harmony in nature. New harmonies are revealed in every age to those who possess-ensitive, æsthetic temperaments and an unfaltering devotion to nature herself.

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	Uccello	28						
	Massaccio	24						
	Lippi	19						
1450	Angelico	63	Mantegna	19	Francesca	30		
	Uccello	53	Bellini	23				
	Lippi	44						
	Pollajuolo	21						
1475	Gozzoli	55	Bellini	48	Signorelli	34		
	Verrocchio	40	Carpaccio	40	Perugino	29		
	Botticelli	30	Messina	30				
	Ghirlandajo	26	Cima	20				
	Leonardo	23						
							MILANESE	
1500	Botticelli	55	Bellini	73	Perugino	54	Leonardo	48
	Credi	41	Titian	23			Solario	25
	Bartolommeo	25	Giorgione	23			Luini	25
	Albertinelli	26	Lotto	20				
	Michelangelo	25	Palma	20				
	Raphael	17						
					ROMAN			
1525	Credi	66	Titian	48	Michelangelo	50		
	Bartolommeo	50	Palma	45	J. Romano	33		
	del Sarto	39	Piombo	40				
			Bordone	25				
1550			Titian	73	Michelangelo	75		
			Tintoretto	31				
			Veronese	22				
							BOLOGNESE	
1575	Baroccio	47	Tintoretto	56				
			Veronese	47				
1600					Caravaggio	31	Caracci	40
							Guido	25
					NEAPOLITAN			
1625					Ribera	37		
1700								
1725			Tiepolo	29				
			Canaletto	28				
1775			Guardi	63				

The numbers after the names indicate the age

FERRARESE		FLEMISH		GERMAN		FRENCH	
		Van Eyck	35				
		V. der Weyden	25				
Tura	25	V. der Weyden	50				
		Memling	25			Fouquet	35
Tura	50	Memling	50				
		A. da Messina	30				
Costa	40	David	50	Durer	29		
		Matsys	40				
						(+ 1519–67)	
Correggio	31			Durer	54	Leonardo	
				Holbein	28	F. Clouet	25
		Breughel	25				
SPANISH				DUTCH			
Velasquez	26	Rubens	48	Rembrandt	18	Poussin	32
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						Watteau	16
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f the artist at the date in the first column.

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